

The NEW YORK
CLIPPER
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

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THE NATIONAL THEATRICAL WEEKLY

NOW AND THEN

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(THE OLD SAYS)
JACK PRESSLER
(THE SAYS)
ARE FENNELINE
(THE SAYS)

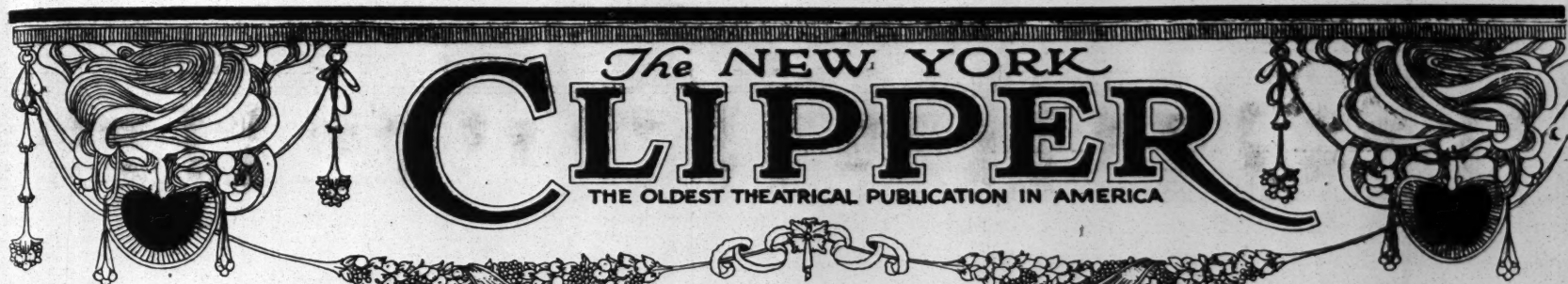
ISAAC HIMSELF
(THE FIVE HOURS)
HANS MOLLER
(THE SAYS)
VIC RODRIGUEZ
(THE SAYS)

"NOW AND THEN"
"WHAT A HIT THE TALK OF HAVANA"
THANKS TO JACK ROBBINS

Cuban American Music Co.
Havana
February 7th 1920.
Music Publishers,
Protective Association,
56 West 45th Street,
New York, City.
Dear Mr. Mills :-
Would you kindly find out the publishers of
"Now And Then" and have them send us 500 copies right away
by parcel post.
Thanking you very much for your trouble.
We remain,
very truly
CUBAN AMERICAN MUSIC CO.
TEACILLO 6
HAVANA
Alex. R. Robbins

A
**Great Dance Tune
Brings Results
Such As This.**

Featured This Week at the RIALTO THEATRE, N. Y.
By the RIALTO ENSEMBLE Under the Direction of HUGO RIESENFELD



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EQUITY SHOP TO BE ENFORCED WITH START OF NEW SEASON

Producing Managers Exempt Until 1924—Other Classes Immediately Affected—Touring Managers, Hard Hit, Plan to Fight—Seven Branches of the Theatrical Industry Affected

The operation of the Equity Shop, imposing the 100 per cent principle on managers outside of the Producing Managers' Association, will become effective at the opening of the new theatrical season in September. As told in last week's issue of *THE CLIPPER*, the referendum vote on the question polled among members of the actors' organization resulted in an overwhelming victory for those in favor of the measure. The vote, as announced at a meeting of the association held in the Astor Hotel on Sunday, was 3,398 in favor of an Equity Shop as against 115 opposed to it.

At the same meeting a motion was adopted favoring no limitation in the membership of the association. Membership in the A. E. A. will at all times be open to members of the dramatic profession.

When the ruling of the Equity Shop goes into effect in September it will not apply to members of the Producing Managers' Association operating under an agreement which does not expire until June, 1924. This agreement entered into between the actors and the producers at the end of the strike nearly two years ago specifies that members of the Equity would play in the same companies with anybody the managers saw fit to engage for a period of five years. At present the Producing Managers' Association employs only about twenty-five per cent of the Equity membership.

According to John Emerson, president of the organization, seven classes of showmen are embraced in the number of managers to be affected by the Equity Shop decision. They are:

1. New York producing managers who are outside the Producing Managers' Association. In two counts that were made at different times during the current season by Equity men it was stated at the first there were twenty-one productions owned by independent managers and twenty-two by Association managers, and again, there were twenty independent shows and thirty Association attractions.
2. Members of the Touring Managers' Association. These are the owners of popular-priced productions. The organization is headed by Gus Hill and includes practically all the traveling managers.
3. All managers of Chicago, Kansas City and Pacific Coast productions.
4. All stock company managers. There are about eighty stock companies playing in full season in almost as many cities from coast to coast. New York has four, Chicago four, Los Angeles three, San Francisco two and some other cities two.
5. All repertoire companies and tent shows.
6. Motion picture producers in New York (by far the biggest class).

7. Motion picture producers in Los Angeles and elsewhere.

It is likely that some action will be taken by the Touring Managers' Association to counteract the referendum vote. According to Gus Hill, of the T. M. A., the actors' organization would shortly be brought to terms if the T. M. A. should, as a body, take the action which he threatens to do in the case of his own shows. It is his belief that with many of the actors now on tour with the shows of the T. M. A. out of work suddenly, a situation would be created in the ranks of the Equity members which would demand a more conciliatory attitude on the part of the Equity Association in spite of the result of the referendum vote.

"If the Actors' Equity Association," said Hill, "attempts to press their demands based upon the result of the vote, I will send a wire to every one of my shows and stop them immediately. Furthermore, I will take the matter to court and find out just what is what."

According to Frank Gillmore, executive secretary of the Equity, the motion favoring unlimited membership in the association was welcomed by the council, inasmuch as it tends to refute the statements of those who claim that Equity Shop is only another name for a "closed shop."

In refuting some of the accusations that have been made against those in favor of an Equity Shop, Mr. Gillmore exhibited documentary proof in the form of a "members' agreement" to show that the present leaders of the association have been carrying on what is declared to be a set policy of the association since the early period of its history. The agreement was secured in the early Spring of 1914 and includes among others the following clauses:

"No member of the association shall accept employment or render services in any company in which there is employed any actor eligible to be or to become a member of this association who is not such a member. It is the sense of the council that said policy as above stated shall be definitely adopted and become a part of the rules and by-laws of the association then concurred in by not less than 500 members thereof. I pledge myself and agree that I will not accept employment in, or render services in, any company in which there is employed any actor eligible to be or to become a member of the association who is not such a member, it being understood that the above policy shall not be definitely adopted nor shall this pledge and agreement become effective until at least 500 members of this association have concurred therein."

"These clauses," said Mr. Gillmore, "very drastic for a young organization, closely parallel the outstanding features of Equity Shop."

STOP SONG RAZZING YANKS

PARIS, March 7.—A storm of protest was aroused in theatrical circles today by a police order forbidding a comedian at the Olympia, one of the biggest music halls in Paris, to sing "Messieurs les Américains," on the ground the song is a needless insult.

The song tells of "the brave charges of the Americans at the Folies Bergere in Paris," and declares "the Americans won the war at the Olympia" to the tune of a jazz band. It goes on in what was intended as a comic vein to say that "while we (the French) bought Chemin des Dames (a battlefield on the Aisne river that saw bloody fighting), you (the Americans) played with the girls in Paris."

There is another paragraph which says: "Why don't you (the Americans) do one fine action? We (the French) don't owe you anything, and anyhow you are already rich."

The song hits especially at President Wilson, but praises American Red Cross nurses and the Americans who adopted French war waifs.

The theatrical magazine, "Paris Music Hall," says that the song was loudly applauded and demands that the police lift the censorship. The publishers of the song are advertising it as "a piece of music that is barred by the police," thus capitalizing the ban by arousing the public's curiosity.

"EILEEN" TO OPEN ON MARCH 28

Victor Herbert's light opera "Eileen," which is to have a brilliant revival under the management of Barry McCormack, will open in Cleveland on March 28. The production is backed by a collection of Cleveland men, who are said to have invested \$150,000 in the venture, and are willing to invest as much more to put the show over.

The cast is a big one, composed of sixty-two people. An orchestra of ten pieces will be carried to augment the musical organizations in the various houses. Victor Herbert will conduct in all the big towns. Four advance men are going out ahead of the production, which is to be advertised in a most extensive manner.

BARS SUNDAY BENEFITS

JERSEY CITY, March 7.—Motion picture performances, even as "benefits," are now banned here on Sundays. A committee of ministers, representing the Sabbath Day Alliance, called upon Police Chief Richard T. Battersby last week, following which the police head gave out the following order:

"Theatres and motion picture houses will not be permitted to open for business on Sundays. Should any performance be permitted, the Captain of the precinct will be notified by a letter from the Chief. The law in reference to children attending must be enforced."

CHORUS GIRL TAKES POISON

Adele Howe, a chorus girl, 21 years old, is now in the Flower Hospital, in a serious condition, after taking lysol. She was found in agony in her apartment at 151 West 48th Street, by the housekeeper, Mrs. M. Brayton. Pearl Glynn, a friend of Miss Howe's, said that she had been disappointed in love.

VERA FLANDERS DIVORCED

SAN FRANCISCO, Mar. 7.—Vera Flanders, actress, was granted a divorce by Superior Judge E. P. Morgan February 26 from Leo R. Flanders, musical director with the Kolb and Dill Company.

"WHIRL OF THE TOWN" SCORES

WASHINGTON, D. C., March 7.—The rewritten, revised, and re-produced version of Jimmy Hussey's "Tattle Tales" was presented here last night at Poli's Theatre by the Messrs. Shubert. Several months ago Hussey, then a vaudeville star, conceived the idea of producing an original revue, and proceeded to do so. After several weeks on the road the show disbanded in Boston throwing Hussey into bankruptcy. The Shuberts then acquired the property and had it reconstructed. The new version opened here last night and scored a tremendous hit.

The name of the show is the "Whirl of the Town." Considerable changes have been made in the book as well as in the music. The book and lyrics were handled by Harold Atteridge with the cooperation of Al Bryan, while the music was rewritten by Jean Schwartz with the aid of Lew Pollack.

It was after midnight when the final curtain fell. At that time enthusiasm in the audience ran high and satisfaction with the revue and the cast was general.

The various scenes of the show followed each other only too rapidly for the hilarious onlookers who nearly wore themselves out with laughter over the hits that were scored over and over again. The girls, a collection of beauties, came down among the folks as often as possible flashing small electric lights or tossing small sachet pillows or handing out ticklers. They played no small part in making the show a real success though the new music and lyrics go far toward assuring the new venture an entirely successful season.

But what's the use of talking? Ruth Hazelton in the Black and White Ballet supported by a bevy of girls in old fashioned crinolines of white against a black background made as pretty a picture as has been seen here in a long while. And the funny cafe scene between Clarence Harvey and Anna Codell was perhaps the funniest of all the real funny scenes in the whole show. As a whole it is a huge success. Following is the cast which is headed New York way for a "Whirl of the Town."

Jack Strouse, Lew Edwards, Paul O'Neil, Clarence Nordstrom, Eleanor La Sar, Clarence Harvey, Helen Morgan, Kay Swan, William Moran, Rose Boylan, Mae West, Anna Codell, Ruth Hazelton, Vera Roehm, Eddie Hickey, Albert Wisner, Priscilla Walker, Iva Campbell, Frances Reveaux, Marguerite Farrell, Elizabeth Morgan, George Beyer, Bessie Williams, Arthur Boylan, Georgie Price, Jimmy Hussey, Beth Stanley, Marcia Moore.

WANT GIRL USHERS BARRED

CHICAGO, Ill., March 7.—Because it has been warned that girl ushers in the theatres of this city would be unable to handle the crowds in case of fire the subcommittee of the City Council investigating panic prevention facilities, is making an effort to bar girls from filling the position of ushers. Their efforts are opposed by some theatrical producers who claim that they are well drilled and in an emergency could handle an excited crowd very efficiently.

"JUNE LOVE" FOR NEW YORK

"June Love," which closed in Pittsburgh on Saturday night, was brought into New York on Monday, and will be rewritten by Otto Harbach, and recast. According to report, the show will be routed by A. L. Erlanger, who plans to bring it into New York within six weeks.

MONTREAL TO BE MADE BIG PLAY PRODUCTION CENTER

Big Room in Canadian Theatricals Due to Success of Trans-Canada Company—English Players Prefer Canadian Direction to U. S. Management—Numerous Productions to Be Made

MONTREAL, Canada, March 6.—Plans are now in the process of formation for making Montreal the center of play production in Canada in the same manner as New York is in the United States. In this direction it is expected that the movement inaugurated by Trans-Canada Theatres, Ltd., in bringing distinguished English stars and successful London productions across the Atlantic for tours of Canada and the United States will be expanded to such an extent that it will culminate with a Montreal Rialto which will rival that of New York.

According to George F. Driscoll, vice-president of the Trans-Canada Company, British stars and managers are already realizing the possibilities of Canada as a virgin field for their efforts and are preparing to emulate the example of their fellow countrymen in commerce and industry by entering into active competition with American producers for Canadian business. He believes that they will soon add plays and players to the other British exports which now find their way to Canada.

According to Driscoll, the majority of English performers and managers would prefer to come across under Canadian auspices even though a portion of their tours were devoted to the United States. The making of Montreal into a center of play production for Canada would have no adverse effect on Canadian exchange and trade balance, he believes, as unlike many of the American companies, most of the British productions would be outfitted in Montreal, and not take practically all of their earnings out of Canada.

"My visits to England," said Driscoll, "have convinced me that the majority of English theatrical people favor such a movement. Their motives are partly sentimental and partly patriotic. I have in mind one noted British actor, who would not under any circumstances play in the United States, but who is quite willing for patriotic reasons, to come to Canada. In the past some of the more outstanding actors of the London stage, such as Sir Herbert Tree and Lewis Walker, have been indifferently received in the United States, and their experiences have not been forgotten by their confreres. But many of them would gladly consent to undertake Canadian tours with a few American dates thrown in which would enable them to test their drawing powers in the theatres of that country."

Nora Bayes has added a new Chinese scene to "The Family Tree" now playing at the Shubert Theatre. James Madison wrote the scene, and it abounds in humor. The actress is given an opportunity to appear in Oriental garb, and as the Chinese interpreter her "bit" of explanation to an English tourist of the marriage rights of the Chinese, is funny and original.

MALLOY RE-ELECTED

CHICAGO, March 7.—Tommy Malloy was overwhelmingly re-elected business manager of the Motion Picture Operators' Union at the annual election held on Friday in the Masonic Temple. The other officers elected were Thomas Reynolds, president; James Slonkery, vice-president, and Hal Johnstone, secretary-treasurer. The following trustees were elected: Jack Wolfberg, J. E. Day, Arthur Lyons, Ben Hennerberg, Nappy Norris, Joseph Spike Sullivan and Eugene Atchinson.

PERFORMANCES FOR IRISH RELIEF

Joseph B. Maxwell, executive director of the Theatrical and Motion Picture Division of the American Relief Committee to raise funds for the homeless women and children of Ireland, has opened headquarters in New York and arranged for a series of benefit performances throughout the country beginning in April. The first will be given at the Metropolitan Opera House on April 3.

NO STANDEE BILL UP

CHICAGO, March 7.—A new law may be passed here against all theatres requiring the theatre not to sell tickets after the house has been filled. The new slogan will be "No seats, no tickets." This will work havoc against the smaller houses, which depend upon their standees in order to break even or make a gain.

BROOKLYN WANTS CENSORS

The Brooklyn Grand Jury yesterday handed up a presentment to Judge Garvin recommending that Congress take steps to establish a national board of censors for moving picture films. It was claimed that some of the pictures were injuring the minds and morals of young people.

DITRICHSTEIN REHEARSING "TOTO"

Leo Ditrichstein closed his season in "The Purple Mask" at Providence, R. I., last Saturday. He is at present rehearsing in a new Ahmed Abdullah play "Toto," which is to be presented by Lee Shubert very shortly.

OAKLEY THEATRE SOLD

CHICAGO, March 7.—The Flower and Meyer Amusement Company has sold the Oakley Theatre at 2320 West Chicago avenue, corner of Oakley avenue, to Salo Auerbach.

JOLSON-MARION CASE TO BE TRIED

The case of Harry Jolson against Dave Marion, the burlesque producer, which has been pending for the last five years in the Supreme Court is on the calendar and will probably come to trial before Judge Giegerich within the next few days.

Mr. Jolson in his complaint alleges that he contracted with Mr. Marion to appear as actor and singer in a show produced during the theatrical season of 1915-1916. The contract called for the services of Mr. Jolson for a period of forty weeks for which he was to be paid \$135 weekly. The complaint goes on to say that at the end of the sixth week and after having received but five weeks' salary, Mr. Jolson was discharged. The case, which has been pending for the last five years, due to the fact that neither Mr. Jolson nor Mr. Marion, on account of their theatrical work, could appear in court simultaneously, has been brought by Mr. Jolson for the purpose of recovering the balance of the salary called for by the contract which he alleges Mr. Marion unlawfully broke.

Marion, in his answer to the suit, admits that he had contracted with Jolson for his services during that season for work in his show called "Trip Around the World," but there were certain stipulations made in the contract which Mr. Jolson broke during the brief period of his engagement, alleges Marion. Marion further alleges that a few days after Jolson joined the show he suddenly lost his voice to the extent that he was unable to sing. For some weeks thereafter, alleges Marion, Mr. Jolson remained with the show, but inasmuch as he could not fill the role for which he was signed, the contract became null and void and he released him.

The sum sued for is \$4,590, together with the interest which has accrued while the case was pending and also costs and disbursements.

"MAID TO LOVE" RENAMED

"The Right Girl" is the new title of "Maid to Love," which will open at the Times Square Theatre on March 14. Raymond W. Peck is the author of the book and Percy Wenrich the music. The Selwyns are said to own an interest in the piece.

DIVORCE FOR STOCK ACTRESS

SYRACUSE, N. Y., March 8.—Minna Gombell, for the past five years leading player of the Knickerbocker Stock Company which played during the summer months at the Empire Theatre, has been awarded a decree of divorce from Howard Rumsey, owner and manager of the company. Supreme Court Justice Devendorf of Herkimer signed the papers of divorce, although the suit was tried before a referee appointed by the Justice. Rumors that Miss Gombell would bring an action against her husband had been rife for several weeks, and it was therefore no surprise to the large circle of friends when the final outcome of the suit was announced. The pair came to Syracuse with the Knickerbocker company in 1916, and at the close of the season were married at the home of the bride's parents, Dr. and Mrs. Gombell, in Baltimore. Last season, however, Miss Gombell lived alone at a hotel, but later removed to a furnished apartment in the city. It was at this time that the rumors of a divorce began to circulate, and this was verified when Mr. Rumsey arrived last week to make arrangements for a return engagement of the Knickerbocker Company, and stating that Miss Gombell will not be a member of the troupe.

WOODS PICKS CHICAGO

CHICAGO, March 7.—Beginning with "Woman to Woman," which opens March 8 at the Playhouse, A. H. Woods has made up his mind to make Chicago his producing center for his next four plays. These plays have not yet been decided upon, but they will be chosen from a list of more than a score which he has selected for production next season. "I want to show Chicago," says Mr. Woods, "my appreciation of its kindness to 'Happy-Go-Lucky,' 'Too Many Husbands' and 'Gypsy Love,' which other communities turned down. I firmly believe that Chicago is fast becoming the theatrical capitol of America; at any rate, is, so far as a human, friendly, receptive attitude toward the theatre is concerned. I love Chicago because it is human."

"I can always count on a hearing in Chicago. But I am never sure of anything more than a gamble elsewhere."

APOLLO IS NEW WOODS' HOUSE

The new A. H. Woods Chicago Theatre will be known as the "Apollo" instead of the "McCormick" Theatre, as was first announced. Opposition to the use of the McCormick name developed recently, and Mr. Woods selected the new name.

J. M. ANDERSON TO DO "FOLLIES"

James Murray Anderson who returned recently from England will remain in this country long enough to stage the new edition of "The Greenwich Village Follies," then he will return to England to produce several revues there.

AL JOLSON SERIOUSLY ILL

WASHINGTON, D. C., March 7.—Al Jolson, who was here last week with "Sinbad," but in a badly dilapidated condition due to an attack of laryngitis, is reported to be seriously ill.

FLORENCE TALBOT

Florence Talbot, whose picture appears on the cover of this week's issue, after several years in retirement, has returned to the stage, and is this season with the "Powder Puff Revue," playing the Columbia Theatre, New York, this week. Miss Talbot started her burlesque career a few years ago with the "Million Dollar Dolls," with which show she was a decided success. The following season she was with J. Herbert Mack's "Maids of America," but retired before the season was over to go into vaudeville. At the time of her retirement from burlesque, Miss Talbot was considered one of the cleverest women principals in any branch of the business. Had she remained in burlesque, no doubt she would today be on Broadway, as she was considered one of the most versatile principal women at that time. According to critics, she is now at the crowning point of her success.



ESTELLE SULLY
THE BLACK EYED SUSAN

Formerly of Five Sully's and Singing Character Songs, stories and some of the Sully Dancing. Wonderful Wardrobe

MARCUS MUSICAL SHOW OF 1921 RUNS INTO ANOTHER SNAG

**Syracuse Deputy Commissioner of Public Safety Orders Posters
Torn Down and Orders Police to See That Advertised
Scenes Are Not Depicted on Stage**

SYRACUSE, March 7.—"The Marcus Show of 1921," which was not allowed to play in Toledo, Ohio, two weeks ago on account of the fact that the advance advertising was deemed improper by the Mayor, has run into another snag in Syracuse, where the deputy commissioner of public safety, Sebert T. Freidrich, ordered over 75 per cent. of the posters, advertising the appearance of the show this week, torn down.

The commissioner instructed Chief of Police Cadin to see that the posters stay down, that no more are put up, and, moreover, to see that the show attempts nothing on the stage at the Empire Theatre that in any way resembles the scenes advertised in the posters.

The city fathers of Syracuse, through its deputy commissioner of public safety, recently put through a set of blue laws barring all modern dances and "jazz" music.

When the posters were put up last week they were brought to the attention of the Chief of Police, who, on viewing them, admitted they were "a bit lively." Then Commissioner Friedrich looked them over. Though his modesty, it is said, was affronted, he did his duty and inspected them all. Then he called in the theatre manager, the theatre press agent, the bill posters and the show advance agent, and notified them of his decision to tear down the offending posters.

"It's art," they protested.

"Well if that's art, Syracuse doesn't like art. Take 'em down," said the commissioner.

There were different poses shown on the

posters, but the one the commissioner most emphatically protested portrayed a girl robed only in two abbreviated pieces of translucent silk, sitting on a dial. Her body was three-fourths nude. The caption beneath said, "You'll see more of me at the Marcus show when I come to town."

Other "art" poses held out inducements almost as glowing, in the opinion of the Commissioner Friedrich, but they had disappeared from the billboards between Thursday night and Friday morning.

"Syracuse doesn't stand for the shimmy or the toddle," said the commissioner, "and we won't stand for 'art,' if that's art."

The advertising which incensed the Toledo Mayor appeared in the newspapers of that city. Pictures which left very little to the imagination were accompanied by statements that "the dearth of print paper precludes further elucidation in the public prints," and that "the fair figurantes themselves, luscious, lilting lassies, delectable dancing dolls, voluptuous vampires, etc., the like of which has never been seen before, or never as much, are the famous peaches with the Marcus Show." One advertisement in the *Toledo Blade* boasts that "there is a female dancer who wears absolutely nothing but a pair of black breastplates." Another says, "If you enjoy nude knees the Marcus Show will appeal to you."

Mayor Schreiber, of Toledo, who refused to allow the show to play, was upheld in both the Court of Common Pleas and the Circuit Court. The judicial opinion was that the advertising appearing in the newspapers was issued to appeal to the baser passions and was decidedly improper.

INSPECTING CHICAGO HOUSES

CHICAGO, March 7.—The peril to which Chicagoans are subjected to-day through violation of city ordinances designed to prevent fire losses in theatres is pointed out to Fire Marshal O'Connor by Chief of Police Fitzmorris in a letter received Saturday. Recalling the disastrous Iroquois tragedy, the chief enumerates evils found in local theatres, such as locking up a majority of exits before audiences have quit the buildings; admitting persons after all seats are filled, causing congestions in aisles and lobbies; turning out gas lights in exit signs before the performance is ended.

"The theatre managers are to blame; we must proceed against them without delay," said the chief to theatrical newspapermen who interviewed him Saturday morning.

In the meanwhile Chicago aldermen took action to avert any possible chance of a theatre disaster. The city council subcommittee decided to make a personal inspection of the 500 theatres in Chicago to ascertain whether they are obeying the provisions of the fire and building ordinances. The tour is to start to-day. John C. McDonnell, assistant fire marshal in charge of the fire prevention bureau, will accompany the aldermen.

Decision of the aldermen to inspect the theatres personally followed the charges made by Chief of Police Fitzmorris.

O'HARA TO HAVE NEW PLAY

Fiske O'Hara will be seen in a new Irish play by Ann Nichols, as yet unnamed, which Augustus Pitou will produce at Stamford on August 1, the show going to Chicago where it opens at the Olympic on the 7th for his annual run, and after the end of the Chicago run the show goes over the usual O'Hara route.

ADLER TO TOUR NEW ENGLAND

Benjamin Adler opens a tour of the New England, New York and Pennsylvania territory on March 11, at Providence, R. I., in a repertoire of Yiddish plays, the first of which will be "Ungrateful Children." Jack Stern organized and is managing the tour.

MUSICIANS STILL FIGHTING

The meeting of the members of the Musical Mutual Protective Union, which was held last Friday morning at the headquarters at 211 East Eighty-fifth street for the purpose of trying the suspended president of the union, Sam. Finkelstein, on the charges made against him by the board of directors, ended with matters in a more unsettled condition than ever.

Starting at ten o'clock in the morning the meeting did not end until after one o'clock in the afternoon, and was so disorderly and noisy that the aid of the police present had to be requested every few minutes to quiet the members so that the meeting could proceed.

Over 4,000 members attended the meeting, and as most of them had to leave at one o'clock in order to get to their places of employment the meeting had to be adjourned.

The speech made by Joseph J. Schwebel, the counsel for the union, in which he presented the charges against Finkelstein, took over two hours to deliver, owing to the constant heckling and noise of the adherents of the accused president.

Finkelstein then made an address in which he denied the charges and asked that they be dismissed.

According to Counsel Schwebel, it was then after one o'clock and many of the members were leaving. As they passed out, he says, they deposited their ballots, on which they had marked either "guilty" or "not guilty," in ballot-boxes.

As he had ordered that the vote should not be taken until the trial had ended, says Schwebel, he ordered the ballot-boxes brought to the platform of the hall saying that they would not be counted. At this, he says, one of Finkelstein's supporters jumped up on the platform and ripped open one of the boxes, scattering the ballots around, and cried out that the ballot-boxes were stuffed.

After much discussion, he says, the meeting was adjourned, as it was impossible to take a vote. At this, asserts the attorney, one of Finkelstein's followers made a motion that the charges against him be dismissed and another seconded it, and after an uncertain oral vote was taken on the motion, the Finkelstein supporters claimed that the president had been acquitted.

According to Finkelstein, the leaders of the opposing faction were trying to railroad him out of office.

Finkelstein claims he is legally acquitted of the charges against him, but says he cannot resume his office until the injunction granted against him several weeks ago by Justice Bijur is removed. He says the American Federation of Musicians, the parent body of the musicians' unions, which was also affected by the injunction, has appealed to the higher courts from Justice Bijur's ruling, and he will do nothing until the appeal is heard.

Counsel Schwebel says he will take no further action in the matter at present.

"Finkelstein is out of office," he says, "and is not interfering with the union, so we can afford to wait."

HILL SHOW BIG ON COAST

SAN FRANCISCO, March 7.—Reports from Gus Hill's "Bringing Up Father" says the show is doing its usual big business. At San Diego for a two nights and one matinee the receipts were \$3,802.25; San Bernardino, with the Orange Fair as a strong opposition, the receipts reached \$962.75 for one performance. At Yuma one night's performance brought in \$640.76. Douglas, one show only, the take was \$1,187.00 and at Bisbee \$935.25 was the receipts. A complete line of new and very attractive paper is being used on this tour. C. E. Foreman is manager back with the show; J. E. Clifford, advance; H. J. Aaronson, advertising agent and Chester A. Dana is the musical director. The San Francisco engagement opens at the Savoy theatre week of March 7th for two weeks.

THE DE MUTHS CELEBRATE

Margaret and Harry De Muth celebrated their twenty-fifth anniversary of their marriage on February 22. They were known for years on the stage as the Dancing De Muths.

NEW SHUBERT HOUSE FOR FRISCO

SAN FRANCISCO, March 7.—The Shubert-Curran combination will positively have a new theatre to be located on Geary street adjoining the Columbia theatre. Immediate preparations are being made by Homer F. Curran to start the erection of the new theatre, which will be built on a lot 137.6 by 137.6. This news was announced this week by Mr. Curran, who said the theatre will seat between 1,800 and 2,000 people, and one of its features will be a comfortably fitted up mezzanine loge. The exterior of the building will be on Colonial lines and will be of red pressed brick flanked with white columns. The interior will be patterned after a French salon in which tan and gold panels will alternate and will harmoniously contrast with old rose velvet draperies. The stage will have a forty foot proscenium opening and be large enough to stage any kind of spectacular production.

MISSING ACTRESS FORGIVEN

Marie Fifi Russitani, an actress recently connected with the Famous Players-Lasky Corporation, disappeared from home on Sunday last, and her parents, who reside at 123 West 11th Street, have not heard from her since. The Bureau of Missing Persons at Police Headquarters have notified the girl's mother that she (Marie) has married Harry Warnick, whom she met when she was a chorus girl in the "Dearie" Company, and in which show he was also playing. Warnick was a boarder in the home of the Russitani's, and it is said that the mother objected to the attentions of this man towards her daughter, with the result that both took the situation into their own hands. Marie is of dark complexion, black eyes and hair, weighs about 105 lbs. and is described as very pretty.

Mrs. Russitani has asked THE CLIPPER to say that all will be forgiven if Marie and her husband come home.



THIS IS
ALICE AND HAZEL
FURNESS

Seventh season. Leading numbers and featured with Gus Edwards' Song Revue. B. F. KEITH'S PALACE, New York, now (March 7). PALACE NOW

BURLESQUER FIGHTS THREE BATTLES IN SINGLE DAY

Ida Roselle, "Marshmallow Girl," with the Molly Williams Show, in a Trio of Mix-ups—Two Fistic and One Legal—She Loses Them All

PHILADELPHIA, Pa., Mar. 7.—Surrounded by thirty members of the Molly Williams Burlesque Show, which played in this city last week, Ida Roselle, the "Marshmallow Girl" and Bessie Trent, staged a fight in the alley leading to the theatre which will be long remembered as the best display of the fistic art seen in this city for many a day. While the members of the company were the first to witness the beginning of the battle, a crowd of over five hundred assembled before the affair ended with both girls badly bruised and scratched.

The fight was the third battle of the day for the "Marshmallow Girl," two fistic and one legal. She lost them all. Miss Roselle was arrested early in the day on a copias by a deputy sheriff when Mrs. Blanche Bloom, a former member of the company, instituted suit for \$25,000 against Miss Roselle, charging her with the alienation of the affections of her husband, Harry E. Bloom, who operates the spotlight for the show. Bail was fixed at \$150.

When Miss Roselle reported at the theatre for the evening performance she was met in the alley by Mrs. Trent, who stepped up to her and after a short exchange of remarks slapped the "Marshmallow Girl" in the face. The fight was continued along the alley to the stage entrance, where it was stopped by the stage hands.

During the performance of the show members of the company tried to patch up the quarrel and thought they had succeeded until Mrs. Trent at the conclusion of the performance quickly changed her clothes and dashed up to Miss Roselle's dressing room, grabbed her by the hair and dragged her out into the alley. Miss Roselle was in her stage costume. Members of the company and passers-by, attracted by the cries of the fighting woman, formed a circle and the battle was on. The fighting women rolled over and over across the sidewalk and down a flight of stairs. When after five minutes of battle it appeared that Miss Roselle was winning, another girl jumped into the fray and went to the assistance of Mrs. Trent. While the crowd looked on the two women beat the Roselle girl until two passers-by jumped in and broke the circle of witnesses and pulled the three women apart.

CARROLL TROUBLES CONTINUE

Following a successful invasion of her husband's home from which she carried away apparel and toys belonging to her children and during which the lawyer in the case received a punch on the jaw, Mrs. Estelle Carroll, wife of Harry Carroll, the song writer, theatrical producer and vaudeville performer, declared yesterday that although Mr. Carroll has an annual income of \$100,000 a year from songs dealing tenderly with mother love and the wonderful sacrifices of parents for their children, he had nevertheless shown himself incapable as a father and husband.

Mrs. Carroll entered proceedings for a separation on January 21. At that time she alleged that her husband's drinking and violence became utterly unendurable and that she was compelled to leave his apartment and return to her mother. Mrs. Carroll asserted that she has as yet not received the first alimony payment which Justice Bijur had ordered her husband to pay a week ago last Monday.

ACTORS' GUILD HOLDS MEETING

The monthly meeting of the Catholic Actors' Guild will be held on Friday, March 11, at the Rose Room of the Hotel Astor, and will take the form of a "Prosperity Festival." Details of the annual benefit, and retreat, will be given in full, and tickets for the annual benefit placed on sale.

Miss Roselle was badly scratched but refused to go to a hospital for treatment. She was taken to her hotel where a physician was summoned to dress her injuries.

Miss Roselle said that she had nothing to say in reference to the suit for \$25,000 brought by Mrs. Bloom. "I wonder where she thinks I will get the money to pay her in case she would win," was her comment. "There is nothing to the charges and when the case comes into court I am going to make Mrs. Bloom sweat for the things she said about me and I am going to tell the Court a few things about her."

Mrs. Bloom, who brought the legal action against the chorus girl, said last night before the battle royal at the stage door that she was compelled to leave the troupe because of the actions of Miss Roselle and her husband.

"We had been married nearly three years," said Mrs. Bloom, "when I discovered my husband in Miss Roselle's room. This was on the night of November 5 last in Omaha, Neb., where we had set up quite a nice home."

"The following day Harry left me and from then on I lived alone when the show was on the road. I dropped out of the company at Albany on January 24 because I could not bear to see my husband in company with this woman. They kissed frequently between the acts in the wings of the theatre. I know because I and others saw them. It was the gossip of the troupe, Harry and Miss Roselle going together when I was in the same company."

Mrs. Bloom asserted in the affidavit and reiterated she had pleaded several times with her fellow-chorus maiden to give up Mr. Bloom.

"Why even this afternoon after she had been bailed out," declared Mrs. Bloom, who is a flashing brunette, "I was sitting in a restaurant near the theatre and saw my Harry go into the apartment house where Miss Roselle is staying. I can't say that he went up to her room, but I don't think I would be far wrong."

"Oh, yes," said Mrs. Bloom in reply to a query, "Miss Roselle is by no means bad looking."

She described her rival as being about 5 feet 4 or 5 inches tall, weighing about 145 pounds, having blue eyes and medium brown hair.

GARDNER FORMS FILM CO.

Jack Gardner and his wife, Louise Dresser, are in New York on a short visit. They expect to start for California, where they live with Mr. Gardner's mother today, Wednesday.

Mr. and Mrs. Gardner did several pictures in Culver City and then returned to vaudeville, playing their way East.

While in New York, Gardner formed a motion picture company which he will manage, presenting Louise Dresser and Willard Lewis as stars in two-reel comedies. The latter was for several years one of the best known actors in the city.

"LOVE BIRDS" COMING IN

The Pat Rooney and Marion Bent show, "The Love Birds," will open in New York at the Apollo Theatre on Monday, March 14th. In the cast are Elizabeth Murray, Eva Davenport, Emilie Lea, Elizabeth Holmes, Richard Bold, Tom Dingle, Evelyn Cavanaugh, Grace Ellsworth and Barrett Greenwood.

THE SANBORNS REUNITED

CHICAGO, March 7.—Mr. and Mrs. Joseph D. Sanborn, father and mother of Cora Sanborn of "Ziegfeld's Follies," have laid aside their family quarrels and have decided to patch up their little misunderstanding. The couple were divorced, but, due to the efforts of their actress-daughter, they will be remarried here next week.

STOCK FOR SYRACUSE EMPIRE

SYRACUSE, March 6.—The future policy of the Empire Theatre about which there has been a great deal of speculation since the announcement that the Empire Theatre Company's lease expired on March 20, when the K. and E. attractions will be moved to the Bastable, has been settled insofar as the summer is concerned. Howard Rumsey, stock magnate, is to install a company there later in the month for an indefinite run. The company will be known as the Knickerbocker Players. It is expected that the stock engagement will run until September.

When the Shuberts started taking over houses in various parts of the country following their announcement of entering the two-a-day field, it was rumored that they would take over the Empire and convert it into a vaudeville house.

TO TRY MCGRAW IN APRIL

Judge Colin Neblett, in the Federal District Court, yesterday, fixed the date of John J. McGraw's trial for having a bottle of whiskey in his possession for April 4. The charge is the outcome of the fight at the Lambs' Club which involved the leader of the Giants in fistic encounters with several members.

When the prosecuting attorney announced ready for trial yesterday, counsel for McGraw said that he was now in the South with his team and that he could not be back before April. The court granted the postponement with the understanding that no more delay would be allowed.

SHERIDAN NEARS COMPLETION

Max Spiegel, President of the Sheridan Theatre Company, Inc., reports the near completion of the new Greenwich Village theatre which will be called the Sheridan. According to the latest plans it will be devoted to the presentation of high class picture plays with settings and music similar to the best houses up town.

A new \$15,000 organ has been installed and this together with the novel lighting system and commodious stage will make the Sheridan one of the finest houses in town.

THEATRE BIDS TOO HIGH

TERRE HAUTE, Ind., March 5.—Seven bids were received on March 4 for the construction of the new \$4,000,000 Indiana Theatre here. The directors considered the tenders too high and rejected them. Three of the lowest bidders were requested to revise their figures and file new bids.

\$23,000 FOR FOLLIES

SAN FRANCISCO, March 7.—The first week's receipts for the "Greenwich Village Follies" at the Curran netted \$23,000 gross with a big advance for the remaining two weeks of the engagement. The show made a big hit and all the old Frisco favorites came in for a share of the big applause and laughter.



EDDIE SHUBERT

The "Absolute Nut" with Jacobs and Jermon. Booked for the Columbia Circuit next season.

"WOMAN TO WOMAN" OPENS

ROCHESTER, March 2.—In "Woman to Woman," which made its bow at the Lyceum Theatre here last night, Michael Morton once more presents a problem which is well worked out as far as intense and eloquent logic is concerned. But unlike his "The Yellow Ticket," which also dealt with a problem, the new Morton piece is almost wholly lacking in dramatic action. In fact, it wobbled and creaked so audibly in the last act that even the stellar acting of the principal players could not hold many of the auditors until the final drop of the curtain.

The problem dealt with in the piece is that of the "war babies," and the discussion concerning this problem is interesting. But the manner of dramatizing the discussion is lacking in strength, sense of humor, and cheerfulness. It has neither enough intellectual substance for strong tragedy nor enough lightness to result in good comedy.

The play itself deals with an after-phase of the war. An English soldier returns after the war to find that the French girl whom he loved while serving in France is the mother of a young boy. She had achieved some success as a dancer, but is told that if she continues her dancing she will die of heart disease. Following the revelation that her lover is already married and was married at the time he met her, there begins the problem of what is to be done with the child. After a last act, which dragged and dragged, the child had to be taken to the father's, while the delightful little French dancer proceeds to die.

As the French girl and mother, Willette Kershaw, played in an exceptionally artistic manner. Her Gallic impetuosity, flexibility of mood, and nobility of soul were well drawn, and in looks, speech and manner she was a typical French girl to perfection. Felix Krembs plays the part of the soldier in an intelligent and convincing way, and is convincing in the arguments which the author has given him to expound. Gail Kane, the third in the triangle, is also effective and gives a most dignified performance of the wife whose snobbish instincts turn her from her sense of duty. In fact, the acting throughout is exceedingly good, the others who appear to advantage being Kenneth Hill, as a physician; Stapleton Kent, Lorna Volare, Andree Corday and Julia Chippendale.

SAYS CHARGES WERE SHELVED

"Babe" Warrington, a singing and dancing comedienne, who has appeared in several musical comedies and in vaudeville, is preparing to file a complaint, she says, with the Actors' Equity council against the Chorus branch of the organization.

Miss Warrington, in a statement made early this week, said that some months ago she applied for work at one of the big producing offices. She says that she saw the manager there, and was subjected to insults and ill treatment. Her salary, the manager told her, she says, depended upon the number of "Johns" she could bring up to the box office window. Following her experience in the manager's office, Mrs. Warrington says, she went to the Chorus Branch of the Equity, of which she was a member, and told her story to Miss Bryant, and it was reduced to writing, after which she signed it. Hearing nothing from the matter, she told the story to friends, and it finally reached a newspaper office. Reporters were sent to the office of the Chorus Equity, where it was stated that no statement had ever been made by Miss Warrington regarding the matter. Miss Warrington declares that her statement was made and signed in the presence of Mrs. Bryant, executive secretary, and Mrs. Bryant steadfastly denies it.

BENNETT A FILM DIRECTOR

LOS ANGELES, Cal., March 8.—Richard Bennett has reached the Hollywood studios, where he will become a director of motion pictures on the staff of the Famous Players-Lasky corporation. He has signed up for a period of five years. His last appearance on the speaking stage in New York was in Eugene O'Neill's "Beyond the Horizon." His greatest success was in "Damaged Goods."

FILM ASSOCIATION ADOPTS CLEAN PICTURE RESOLUTION

Following Governor Miller's Statement That He Favors Censorship Board National Body Goes on Record as Being Opposed to All Obscene, Salacious and Immoral Films

Closely following the announcement of Governor Miller that he favors the passing of a bill now before the State Legislature which provides for the creation of a Motion Picture Censorship Board, the National Association of the Motion Picture Industry on Saturday placed itself on record against film plays which are obscene, salacious and immoral by the adoption of resolutions deploring the production, distribution and exhibition of pictures of that class.

The resolution adopted by the Association says:

"The motion picture should not be prostituted toward arousing immoral emotions or pandering toward a salacious curiosity or in any other manner injurious to the public welfare."

Opposition is also made to the exhibition of films based upon white slavery or commercialized vice, scenes of illicit love, nakedness, bedroom and bathroom scenes and views of inciting dances. The picturing of vice, crime, gambling and drunkenness, and scenes ridiculing public officials, the United States Army, Navy or other governmental authority, those indicating offensive references to any religious creed, those of bloodshed or of improper gestures or attitudes are included.

The announcement made by Governor Miller, which preceded the adoption of the

foregoing resolution by the moving picture producers, came after a long conference he held with Mrs. Clarence Waterman, of Brooklyn, head of the Better Motion Picture Alliance. Mrs. Waterman stated that she was in favor of the passing of the censorship bill, which was sponsored by Assemblyman Clayton. She showed the Governor "lurid" advertisements of picture shows which the Alliance wants suppressed. After the conference the Governor said:

"Mrs. Waterman showed me a picture in an advertisement that made me think I must have been living in the woods. It was a surprise to me that any newspaper or other publication would publish such a picture in connection with such an advertisement or that any institution would seek to make money out of such an appeal to the passions. I am in favor of anything that will put an end to that sort of thing, and you can't quote me too strongly."

Following a talk with the Governor, Assemblyman Clayton asserted that if the bill is passed the Governor will sign it.

One of the proposed amendments to the bill would change the title "censorship" to "regulation."

The National Association of the Motion Picture Industry is composed of concerns which represent approximately 90 per cent of the motion picture production in the United States.

GILPIN IS DINNER HERO

Charles Gilpin, the negro star of "The Emperor Jones," was the hero of the evening at the annual dinner given by the Drama League of America, in the Grand Ballroom of the Hotel McAlpin on Sunday night. The attendance of Gilpin at the dinner caused an unusual stir in the ordinarily placid life of the League, for when his name was announced as one of the honor guests, some members, it is said, raised an objection on the grounds that he was colored and therefore ineligible. A storm of protest was aroused by this move, and there were evidences of a rift in the membership of the League. Gilda Varesi, one of the honor guests, announced that she would be honored to sit at the side of so talented a man, and many other letters of a similar nature were received. The press took the matter for front page copy, and there raged for awhile a petty war between the ranks of the league. However, Gilpin showed diplomacy in handling the matter, and the portending storm was averted. However, Gilpin attended the dinner on Sunday night, and was the star of the evening, for when he was introduced, and called upon for a speech, he was applauded for one full minute, and cheered. Among the honor guests of the evening were Jacob Ben-Ami, Gilda Varesi, Lee Simonson, Dudley Diggers, Lionel Atwill, Margaret Severn, David Belasco, Eugene O'Neill, and Fred Stone. More than six hundred members attended the banquet.

MARJORIE CASSIDY MARRIED

WASHINGTON, March 7.—It has just been revealed that Miss Marjorie Cassidy, regarded as one of the most beautiful chorus girls, and who has appeared in many Broadway shows, was secretly married almost a year ago to Joseph Brown Whitehead a wealthy young man well known in this city and New York.

BOY MANAGER RESIGNS

CHICAGO, March 7.—Sidney M. Spiegel, 17-year-old manager of the Community House Theatre at Winnetka, resigned his position following the refusal of the directors to permit the showing of Otis Skinner's "Kismet." His successor has not as yet been announced.

"PRINCESS" SEEKS INJUNCTION

Ester G. Deer, billed as the "Princess Whitedeer" in "The Midnight Frolic," now at the New Amsterdam Roof, has brought a restraining suit against the *Pictorial Review* which Justice Martin T. Manton of the Federal Court, temporarily issued to the actress. The complaint charges that the cover page of the March issue of the magazine (that of an Indian Princess) is a colored reproduction of a photograph of Miss Deer taken in Chicago last April. Counsel for the "princess," Griffiths, Sarfaty and Content, asked for a permanent restraining order, since the cover photograph used was done so without the permission of the actress. Officers of the *Pictorial Review* claim that the cover design is not that of the princess. The action was brought in the Federal courts, because Miss Deer is a resident of Caughnawaga, Quebec, Canada.

BEE PALMER MARRIED

CHICAGO, March 7.—Bee Palmer, one of vaudeville's jazz headliners, was married last week in Davenport, Iowa, to Al Siegel, of New York. Miss Palmer gave her age as 22, and Mr. Siegel as 23. The bride is a Chicago girl and is very popular hereabouts.

NEW HOUSE IN ENID, OKLA.

ENID, Okla., March 6.—The new Billings Theatre, erected by W. S. Billings at a cost of \$200,000, has a seating capacity of 1,400. The policy of the theatre at present is pictures, but there is a likelihood of vaudeville being installed later in the season.

DIVORCE FOR BELASCO'S NEPHEW

David W. Belasco, nephew of the manager-playwright, was granted a divorce this week from Lillian Belasco on the grounds of cruelty.

PREPARING NEW SPEC. BILL

ALBANY, N. Y., March 4.—Notwithstanding the fact that Governor Miller today vetoed the bill designed to stop the business of ticket speculation by limiting the amount speculators may charge for tickets to fifty cents above the price set by the theatre, Assemblyman T. K. Smith, who had introduced the bill, declared that he would redouble his efforts to keep the public from being gouged, and would submit to the Governor for his approval, before introducing it in the Legislature, another bill dealing with the same subject.

The reason given by the Governor for his action was that the bill as introduced was unconstitutional. Following is the text of the answer which Governor Miller sent to the Legislature along with the vetoed bill:

"Any attempt by the State to regulate the price at which theatre tickets may be sold or resold must be in the exercise of the police power. No ground for such exercise has been called to my attention.

"Although I stated on the oral argument before me that my impressions were against the constitutional validity of the bill, and gave time for the filing of briefs, my attention has not been called to any ground upon which exercise of power can be supported, and I am unable to discover any.

"Judge Rosalsky, in the case of Newman, decided that a municipal ordinance which provides for a license to engage in the business of selling tickets of admission to exhibitions or performances and forbidding a licensee to sell a ticket for any greater amount than fifty cents in excess of the regular established price was invalid. The reasons given by Judge Rosalsky in support of his conclusion are applicable to this bill and appear to me to be so cogent as to permit no other conclusion.

"I am satisfied that this bill is unconstitutional and it is there, disapproved."

Judge Rosalsky declared the New York City anti-theatre ticket speculation ordinance to be unconstitutional, saying:

"It is an unwarrantable interference with the inherent and constitutional right of an individual and is void under the constitutional provision which guarantees all persons against deprivation of their liberty and property without due process of law."

At the hearing on the Smith bill last week Governor Miller indicated that no one could fix the price at which an individual might sell property in excess of what he had paid for it.

"The fight against the ticket speculators is not over by any means," said Assemblyman Smith.

"I have in mind a bill which I will submit to the Governor and which will make the purchase of a ticket a contract. On the ticket will be printed a contract which will specify that the purchaser of the ticket agrees that he will not sell it for more than fifty cents in excess of what he has paid for it."

LEWINSOHN CASE APPEALED

CHICAGO, March 7.—Dave Lewinsohn, widely known cabaret "king," who was found guilty by Judge Landis for an alleged violation and sentenced to one year's imprisonment and fined \$1,000, has again appealed to the courts in an effort to have the findings of Judge Landis set aside. The case will be heard next week, and is causing no end of interest. The decision in the Lewinsohn case will have bearing on twelve other cabaret owners, who have been found guilty on the same charge.

CONOLY LEAVES GUS HILL

Joseph Conoly has severed his connection with Gus Hill, with whom he was associated as general manager, and will become manager for Barry McCormick, who is reviving Victor Herbert's comic opera "Eileen." Joe Weber has withdrawn from that organization and the piece will be under the sole management of McCormick.

BROADWAY MINSTRELS GOING OUT

The Broadway Minstrels, comprising a company of thirty and an eighteen piece band, is to be put in rehearsal in the near future by Phil Taylor. The show will run during the summer on the K. and M. time, opening at the Music Hall in Tarrytown on or about the fifteenth of April.



VIRGINIA PEARSON

The Famous Motion Picture star who has through her great beauty and talent proven to be one of B. F. Keith's greatest box office attractions and has received many flattering offers to appear in London.

VAUDEVILLE

PASSPART SUES ORPHEUM FOR \$300,000

CONTRACT BREACH ALLEGED

With the filing of the complaint, last week, was begun a suit of William L. Passpart against the Orpheum Theatres and Realty Company, Inc., to recover a sum of \$300,000 for damages in an alleged breach of contract action. The action is based on an alleged contract entered into by Martin Beck, executive head of the Orpheum Circuit, and Passpart, by the terms of which the latter was to act as European representative of the circuit, and was to secure acts for booking on the Orpheum circuit. If such acts were acceptable Passpart was to receive a compensation of 5 per cent of the salary of the acts.

According to the complaint, Passpart was engaged to book acts as foreign representative of the circuit by Beck, in January, 1906, and continued as such till 1907, and that after September, 1907, "for a good and valuable consideration," he was engaged to continue as foreign representative of the circuit as long as it operated as such. He accordingly, the complaint says, devoted himself to this business, expending large sums of money thereat, and building up a business that yielded him an annual income of \$15,000.

Passpart further alleges that in 1915 he was "without just or reasonable cause, discharged, and prevented from continuing to act as foreign representative as provided in their contract, and that the Orpheum circuit was at the time of his discharge, and still is, engaged in the operation of theatres, booking agencies, etc., and that they have refused to live up to the terms of their contract although he has demanded that they do so. He claims that he has been damaged to the extent of \$300,000.

DOLLY DUMPLINGS FOR ENGLAND

Dolly Dumplings, who was recently given a Wednesday morning tryout at the Palace, has been booked for a ten-weeks' tour of the Moss time in London and sails on May 2. She was booked through Harry Burns, and will receive a salary of \$300 weekly.

GORDONS GOING TO ENGLAND

Harry and Burt Gordon and Gene Ford will sail for Europe on June 4. Harry Gordon is going to Paris for a vacation, while Burt Gordon and Gene Ford are to open for a tour of the English Music halls in London.

ACTOR TURNS AGENT

Harry A. Romm, formerly Romm and Haney, and for the past eight months associated with Max J. Landua, has opened his own offices, and will book independently. His offices are at 312 Putnam Building.

BELLE BAKER OPENS

Belle Baker opened a full week's engagement at Keith's Prospect Theatre on Monday, March 7. She will play Moss' Flatbush during the week of March 14 and come into the Palace on April 4.

"H. C. L." FARCE FOR ENGLAND

"Past, Present and Future," a travesty on the high cost of living, produced by Rath and Garren, is to be produced by them in London during the fall season, and will tour the continent.

NEW ACTS

Lillian and Anna Roth, "Broadway's youngest stars," in "The Night of the Party," by James Madison.

Anna Day, late star of "When Knighthood Was in Flower," is to be seen shortly in a comedy sketch entitled "Liars Both," under the direction of Jack Walsh.

The Mellen Sisters, Edith and Patsy, are now in New York from Boston, and will open shortly in a new act which they will play here.

Norris' Baboons, is now changed to Norris' Baboons and Colies and will open in a new act called "Springtime Follies" shortly.

Sammy Lee and Lawrence Schwab are rehearsing a new song and dance act with four boys and Gladys James, who will be featured.

Denike and Ballmeyer (two males) are rehearsing a new act, which will be presented very shortly.

William Jerome has written a new act "A Musical Hit of Nonsense," for Harry Hoyt and Mae Ramey.

KEITH HOUSE FOR FLUSHING

The Keith theatrical interests have purchased a site at Broadway and Main street, Flushing, L. I., for the erection of a \$1,000,000 theatre, with a seating capacity of 3,000, work on which will start March 1. The site was purchased originally by the Wilmer and Vincent interests, who expected to begin the erection of a theatre there several months ago. Plans for the new house are being drawn by Thomas W. Lamb, and the work will be in charge of A. L. Robertson, special representative of the Keiths in Flushing.

KALIZ PULLS PUBLICITY STUNT

VANCOUVER, B. C., March 7.—Arman Kaliz, who is appearing at the Orpheum Theatre this week, is gaining a lot of publicity by announcing that he is in need of young ladies for a new review which he has in preparation and which will feature Amelia Stone. The embryonic performers who look to the stage for a future are invited to meet him back stage at the close of each performance.

COLORED VAUDE. SHOW AT AVE.

CHICAGO, March 7.—The Avenue Theatre, an outlying theatre devoted to negroes, is this week offering a vaudeville road show made up of colored artists. The entire house has been sold in advance to the company—the management making in the neighborhood of \$2,500 on the week. Heretofore the Avenue had been playing miniature musical comedies, composed of colored artists.

MERCEDES PRODUCING ACTS

Mercedes will not book acts in the future, but devote his time to the writing and producing of novelties.

The booking will hereafter be done by Natty Whitestone, who is associated with Mercedes as office manager.

HOYT SHOW ON POLI TIME

Hoyt's Revue, a musical company of 22 people, opened on the Poli time in New Haven, Conn., on March 7 for four weeks. After the Poli time the revue goes to New Britain for stock, playing two bills a week for eight weeks.

CLUB GIVES DINNER

The Cheese Club gave a dinner last week at "Beefsteak Charley's" at which time plans for enlargement and expansion of the club were discussed.

MORGAN TO DO JAZZ ACT

Marion Morgan, the classical dancer, has fallen a victim to the jazz craze, and is now staging the forerunner of a series of jazz dance acts.

INSURANCE FOR ALL KEITH EMPLOYEES

CIRCUIT GIVES POLICIES

The B. F. Keith Circuit of Vaudeville Theatres has secured a blanket contract for the insurance of all the Keith employees. The contract will cover all Keith employees from scrubwomen to house managers. All those who have been in the employ of the Keith organization for a period less than five years, will receive a policy of \$500. A \$1,000 policy will be given those that have been in the Keith service for more than five years. Each employee is insured automatically, without taking any of the examinations necessary in taking out the usual insurance policy.

This does for the Keith staff, what the National Vaudeville Artists, Inc., has already done for more than 10,000 artists throughout the country who belong to the order. Each N. V. A. member is automatically insured for \$1,000 on the acceptance of the application for membership.

TALBOT AND FAY JOIN

CHICAGO, March 7.—Dorothy Talbot and Gene Fay have formed a partnership and will shortly be seen in a new singing, dancing and talking novelty. The act will be surrounded by special scenery. Dan Turner has been engaged to write the material. George Spencer will stage the act.

THEATRES SWITCH ASS'T MGRS.

Jerry De Rose, formerly assistant manager at B. S. Moss' Broadway Theatre, was switched last week to the Jefferson Theatre, where he is acting in the same capacity. Walter Melville, assistant manager of the Hamilton, will assume that position at the Broadway this week.

PLANT AND MURPHY CANCEL

KNOXVILLE, March 5.—The team of Plant and Murphy was forced to cancel their Loew route this week when the former was suddenly stricken with appendicitis while playing at the local Loew house. He was immediately removed to a hospital where he underwent an operation.

SAM LIEBERT IS MARRIED

SYRACUSE, N. Y., March 6.—Sam Liebert, a vaudeville actor, and Marie Mayer, known professionally as Marie Lawrence, were married here Saturday night. Miss Mayer appears in Liebert's sketch, "The End of the World," written by Aaron Hoffman.

LONG ROUTES FOR SHEA'S ACTS

Harry A. Shea has booked two acts for a tour of the Loew time, each extending over forty weeks, and covering the same territory. Both acts, Mykoff and Vanity, and "The Rounder of Old Broadway," will open at Knoxville, Tenn., on March 21.

ORPHEUM DECLARES DIVIDEND

The Orpheum Circuit has declared a dividend of 50 cents per share on the common stock, and 2 per cent on the preferred, both payable April 1, 1921, to stockholders of record March 15.

EDDIE DARLING OUT AGAIN

Eddie Darling paid a brief visit to the Keith offices for the first time since his illness, on Friday, last week. He expects to return to work shortly.

WRIGHT PUTTING OUT SHOW

Joe Wright has in rehearsal a repertoire company which will open in Dover, N. J., on March 18, with "The Brat" as the open attraction.

KEITH BUILDING HOUSES

The B. F. Keith Circuit of theatres will add to its already long chain twenty new houses by the end of the present year. Such is the announcement made from the offices of E. F. Albee, executive head of the circuit. The new theatres will be built in the larger eastern cities, including Dayton, Columbus, Toledo, Cleveland, Brooklyn, and various other large cities.

Plans for the twenty new houses are already completed, and construction is under way on the majority of them. The Keith offices are at present negotiating for various other sites, and it is expected that the number of houses to be added to the circuit during the year will reach as high as thirty.

The first of this string of new theatres is under way in Dayton, where a 3,000 seat house, with a five story building and stores attached is under way on a site situated at Ludlow and Fourth Streets, from plans supplied by George L. Rapp and Thomas W. Lamb. The Keith interests are building the new house to replace the Keith Theatre, there, the lease of which expires on April 1. The Shuberts have acquired the house and will make it a part of their new vaudeville circuit.

N. V. A. COMPLAINTS

Jack Wentworth has filed complaint against John W. Vogel, owner of the John W. Vogel Minstrel Show, claiming that he was let out of the show without notice. He asks for a week's salary in lieu of notice.

J. Gordon Bostock has complained for George N. Brown, the walker, against Christian Christensen, alleging that Christensen is infringing on the machines used by Brown in his act, and is also using the idea of Brown's act, in using "plants" in the audience to come on stage.

Gus Thawlor has now complained against Edward Gillette (Gillette's Monkey's), claiming infringement on the bit at the end of the act where one of the monkeys gets hold of the bottom of the curtain and rises with it. Gillette had recently filed the same complaint against an act known as Coradina's Animals.

HOUSE MGR. ON VACATION

SAN FRANCISCO, March 7.—Harry H. Campbell, Resident Orpheum Manager, is taking his first vacation for many months at his Russian River country home this week. Colonel Charles E. Bray, the Orpheum's Western representative, is managing the house in Campbell's absence.

MARX BROS. FOR FILMS

The Four Marx Brothers will soon make their debut on the screen, under the direction of John William Kelleter. The latter was formerly associated with the Fox Film Corporation, as well as with Famous Players.

HERMAN GOING TO PORTO RICO

M. Herman, the illusionist, left last week for a three months' tour of Porto Rico, where he will produce his own show at San Juan, playing there for four weeks, then taking it to the other large towns for runs.

N. V. A. PINS 35c.

Through a typographical error, it was printed last week that the gold-plated emblem pins of the N. V. A. are being sold for \$5. This should have been thirty-five cents. The solid gold pins sell for \$2.50.

RUTH ST. DENIS GIVES MATINEES

SAN FRANCISCO, Feb. 28.—Ruth St. Denis makes her first appearance this season in a series of Friday afternoon "dancematinées" beginning March 18 at the Play-ers Theatre.

VAUDEVILLE

PALACE

Opening slow, with an announcement that nobody could hear or understand, Johannes Josefsson illustrated with the help of his company, various methods of self-defense when attacked with revolver, knife and upon being set upon by three men at the same time. The men were thrown, the falls quite well done and for the four minutes the act ran, including the announcement, proved interesting.

Parish and Peru, just back from England, went through their act with their usual speed and evident good nature. The concertina playing is clever and the balance of the act is along the lines familiar in their previous offerings. They took an encore.

Nati Biblainita, a graceful and very pretty and picturesque Spanish dancer, followed and presented a number of dances. My! how that girl can make those castanets talk! One would hardly think them musical, but in the hands of this artiste, they fairly speak.

The closing dance was very artistic, it was interpretative of a love scene and the pantomime showed an artiste of the first water. We could almost see the lover standing with arms outstretched waiting for a kiss.

Miss Biblainita was very badly placed on the bill, but went over well; in another spot she would doubtless have fared considerably better.

Sylvia Clark started to wake them up, opening with her former "Midnight Frolic of Mine." For her second number she used, "It's Hard To Do a Shimmy While Dere's Moider In Me Heart," also used before.

She next sang a ballad that replaces her former "There Are Lots of Heroes on the Stage." Special talk was interpolated that was cleverly written.

A special number, "Get the Kick," is clever, suited to Miss Clark and with that travesty on the Russian dancing is some kick of a finish. It pulled the act up strong and after a couple of bows a short speech of thanks was made. Miss Clark's dress is more becoming than her former one.

"A Trip To Hitland" closed a poorly arranged and punchless first half. The act is essentially the same as reviewed several times except now they hand over a couple of lead sheets after writing the song impromptu (?) on the stage and suddenly and mysteriously, all the men in the orchestra pit have their parts; wonder where the orchestration comes from, and who made it?

Bronson and Baldwin presented the same act as last season. Miss Baldwin worked hard, but the audience who had been nearly put to sleep before, was not especially responsive. Bronson made a speech of thanks which was very unnecessary. Monday matinees seem to be lately an opportunity for acts to perform so they can make speeches.

A four-minute wait preceded Chic Sale's appearance, but he was worth waiting for. The act has been seen many times, but it had them in hysterics and went big.

The wait shows the inadvisability of doubling acts at two houses, for the audience became most restless and started to applaud prior to Sale's appearance.

Gus Edwards' Revue, described before, was an applause hit after Chester Fredericks started to dance, which was by far the best thing in the act; the boy is a wonder.

Toto closed, getting many laughs and doing well considering the spot.

This clown is a very clever contortionist, in fact one of the very best ever seen by the writer, but he is not a closing act, especially at the Palace. H. W. M.

TEMPEST AND SUNSHINE REUNITED

Florence Tempest and Marion Sunshine have reunited, and are now rehearsing a new act, in which they will open at the Colonial Theatre this month.

SHOW REVIEWS

HAMILTON

The news reel and Topics of the Day, were not omitted as expected, due to the Chaplin film, which ran for six reels. Eight acts of vaudeville were given, and these with the film, ran the show up to 5.25 P. M. on Monday afternoon, which is not unusually late for this house. The news reel, however, was cut to the Kinograms' special, showing the inauguration of President Harding, and nothing else.

The audience were rather cold throughout the bill, and laughed weakly and applauded in the same manner throughout, with the exception of a few spots. Ryan and Ryan opened with their eccentric dance work, featuring the stunts on the shoe-stilts. It might aid them somewhat if they could work in one and half, rather than just in the alley, for in one or two places the shoe hit the curtain, because of the small space they were compelled to work in.

The programme billed only Shelton Brooks for the next act, but the enunciator had the billing as Brooks and Powers. Brooks is doing practically the same material that he has been doing for the past two years, with the addition of one or two new songs. Powers also works in cork, and sings well. Incidentally, Brooks might get more out of "Then I Will Go With You" and his "Marching Through Georgia," which he has been doing for years, if he accompanied himself more softly on the piano. As it is, he can be heard only in the front half of the house.

Princess Rajah is also doing the same routine she did two seasons back, with a different setting. The snake dance, and the iron-jaw bit with the chair, in dancing, were sensations here. This last number, with the chair, is really remarkable, not only for the iron-jaw work, but the bit of contortion, a la Pearl Regay, and the closing whirlwind, which are very well done.

The Great Lester was familiar to a great many in the audience, due to having played the Coliseum recently. But that couldn't possibly be the reason for his not going over, in the way of laughs, as well as usual, for the reason that Lester's material is that entertaining variety that one can listen to twice. Simply a lazy day outside and a lazy audience inside.

Gibson and Connelli, however, seemed to put a little ambition into them. Considering that matinees here consist for the most part of women and children, and that the playlet generally wins more approval from men than it does from the other sex, the vehicle went over with extraordinary success. Incidentally, there should be some rule about admitting children under six at this house, for not only did several disturb this act, but it is a very frequent occurrence with other acts and other shows. A mother should know better than to drag a child along to a show that would not interest the tot, at any rate.

Walters, Crocker and Bowers, otherwise the "Three Rubes," cut the trapeze bit from the act, and did the tumbling and acrobatic dance bits only, which scored well.

D. D. H. was entertaining. They liked him, but just didn't care to laugh as loud, or applaud as long, as the material offered by D. D. H. really deserved. For it's one of the cleverest monologues in vaudeville, and it's different than any other.

William Rock and his seven girls closed the show. The act, outside of the "Kiss" bit, which is clever, and one or two character bits by Rock, is for the main part a costume parade. As such, it is good. Miss Webb, who is the featured girl, would benefit herself by learning how to use her hands gracefully.

The Chaplin feature, with Jackie Coogan, "The Kid," closed. G. J. H.

ORPHEUM

Ethel Levey as the head line attraction at the Orpheum this week acted as a magnet to devotees of the two-a-day with the result that the Brooklyn house was crammed to capacity when the first turn went on. While the reception accorded the popular comedienne was probably not as volcanic as on the occasion of her appearance at the Palace several weeks ago, its warmth and enthusiasm showed that she holds a big spot in the heart of Brooklyn vaudeville fans.

Sylvia Loyal, billed in French as a pigeon charmer, is all of that. In a prettily staged and well presented turn, she sent the bill off to a good start. Miss Loyal is rather versatile as aside from being able to charm pigeons she can juggle and perform on a slack wire. A man garbed in Persian regalia assisted.

The Transfeld Sisters are rather talented along musical lines being able to play brass as well as string instruments. They also have fair singing voices and demonstrate their versatility further by closing with a xylophone duet.

Kara, the European eccentric juggler, caught on through his ability to manipulate various things that might be found in a restaurant. His feats, some old and some new, resulted in a fair hand.

The Wilson Brothers, Frank and Joe, won the first real laughs of the bill with their nonsensical chatter while garbed as a cop and lieutenant, respectively. The comedian plays up a catch-line effectively, and when he got them with that, held them with the rest of his drollery.

Donald Kerr brings home the high cost of acting through the medium of "Handle With Care," a song and dance turn, in which he is assisted by four girls. As far as looks and vocal ability are concerned the girls are far below par, but make up what they lack in these respects by their ability to dance. Kerr's terpsichorean feats also proved effective and enabled the turn to get over to a nice hand in closing the first half of the show.

Sydney Grant had a hard time warming them up, but succeeded before he finished his stories and songs. Grant has the faculty of being able to act his various yarns and towards the latter part of his turn practically all of them got over to good laughs. His songs also won favor while his idea of the various sounds heard during a performance in a Chinese theatre served as a good close.

Franklyn-Charles Company scored the first real hit of the bill, but in less proportion to their ability as performers. Their burlesque Apache dance was a scream while their strong-arm stunts met with vociferous approbation. Their turn is one of sure-fire quality.

The applause which greeted the appearance of Ethel Levey made it necessary for her to pause momentarily before going into her routine, which was essentially the same as at her Palace appearance. Even George Cohan's recent marriage did not prevent her from getting into the act and she also came in for her full share of plaudits at the close.

James Evans and Louis Perez brought the bill to a close in a novelty act in which the foot-juggling of one of the duo featured.

WANTS TO TAX BILLBOARDS

Henry H. Curran, president of Manhattan Borough, is out with a plan to impose a tax on all outdoor advertising. At the annual dinner of the National Academy of Design, Mr. Curran spoke at length on this subject and stated that the adoption of such a tax would be a good restrictive influence, as well as a means by which the city's revenue could be increased.

RIVERSIDE

Howard's Spectacle, which was served as an appetizer for the afternoon's entertainment, served to whet the appetite of the audience. The act, in which ponies and dogs, directed by a ringmaster, perform a number of variegated and interesting stunts, shows style in staging, for it is neatly presented, and the animals bear witness to the careful and considerate training they have been given by their masters.

Frank Mullane's billing notes particularly that his act is composed of "musical scales and humorous tales." We agree, and yet we differ. The tales are humorous, and Mullane tells them very well, that is, he gets laughter for them. As for the first part, well, that's a matter of opinion. To those who are impressed with volume and raucousness in a singer's voice, Mullane will be a singer of the highest water. To others he will appear as a naturally gifted singer, but with misplaced intentions. There is altogether too much noise in his singing to be pleasing. However, the audience liked him and he took several encores.

Dillon and Parker, assisted by two unbilled, unmentioned young people, offered a neat singing, talking and dancing skit which registered with a bang. The couple are clever, have some good material and deliver with finish. The wardrobe worn by Miss Parker is elaborate and elegant. She makes a most pleasing figure to the eye. Dillon knows the value of proper delivery and every line of his went over. They more than filled the bill in number three.

Lew Hilton and Ned Norton were disappointing. Hilton, because he failed miserably as a real comedian, and Norton, because we expected more from him for having seen him to advantage previously. He appeared very much misplaced in this act. He has very little to do, and that part assigned him is absolutely unbecoming to his talent. They scored, yes, but the less said about the act the better.

Pearl Regay, assisted by Roy Sheldon and the Rialto Five, offered the concluding item for the first half of the bill. Miss Regay, a versatile performer, proved a great favorite and her work was warmly appreciated. Both in her vocal numbers, and in her dancing, she showed an individuality that have stamped her as distinctive. Sheldon, who plays the piano, sings, dances and Lord knows what else he can do, is a most able assistant, and displayed talent, personality and ease in all he essayed, accomplishing everything he undertook successfully. The Rialto Five, who furnished intervals of jazzmodic outbursts, aided materially in putting the act over. The act was a distinct, marked hit.

After intermission, which was shortened, the Topics of the Day and news items were flashed.

Mason and Keller, in "Oh," a race farcelet, with plenty of punch lines, all of which were delivered in jig time, opened the last half of the bill. Their act has no reason or plot at all, but just continues from minute to minute to roll up laugh after laugh, ending with a most hearty guffaw. Little has been left unsaid of the work of these two clever people, who are now accepted as a vaudeville feature that could be bettered by the writer. They scored a big hit. They are assisted by a man who at least deserves billing.

Julius Tannen, who with Miss Regay, shared the headline and applause honors, concluded the vaudeville, being followed by the Chaplin picture. Tannen is back with a lot of new material, in which is sandwiched some of his old standbys. Tannen is one of the cleverest and raciest monologists on the boards today, and very few can better him. He scored emphatically, declining an encore. Quite a little of the material he used went over the heads of his hearers, but that is to be expected.

Charley Chaplin's, "The Kid," closed the entertainment. S. K.

VAUDEVILLE

ALHAMBRA

In order to give the show a full run, the news reel was put on more than fifteen minutes earlier than usual. By 8 P. M. it was half over, and was followed by a special reel showing the inauguration. The Chaplin film closed.

Opening, were the Four Ortons, who did some very good work on the tight wire. While the applause was good at the finish, the last bow was uncalled for, and was commented on as such by a number of patrons in the audience.

Ryan and Bronson offered a routine of published numbers, which were sung in good voice and delivered effectively. Both boys make a neat appearance. Most of the numbers are done in duet style, but the act also includes two solo numbers, one by Ryan and the other by Bronson, who also accompanies at the piano. Bronson did not play a piano solo. Which almost classes the act as "different."

Schichtl's Royal Marionettes scored a bigger hand than the writer has seen an act of this kind receive in years, and deservedly so. While the offering is staged on the same style as the average marionette turn, i. e., a la Vaudeville Show, it contains a great many novelties that have not been seen before on the variety stage in America. Whoever manipulated the strings is to be given credit for doing expert work in that line. Every movement made, not only of the human figures, but also of the animals and birds, particularly that of the ostrich, were naturally done. Novelties were offered in the manner in which figures were changed from one character to another in view of the audience. Thus, a man became an airplane, and a woman an automobile. An ostrich's egg, which was hatched in mysterious manner, turned into a dragon, spitting fire, and made a very effective finish.

Pressler and Klais almost stopped the show, and could undoubtedly do so with legitimate material, instead of counting on the freak appearance of Pressler for comedy all the while. For laughs at the expense of an "abnormal" appearing being, are not healthy laughs, and jazz showed that if he so desires, he can jazz the piano and do eccentric dancing in good enough manner to get applause. Miss Klais delivers her numbers in "coon-shouter" style, and as such scored.

Since Wood and Wyde programmed their offering as a "Hokumatical Disconnected Travesty," one can't kick about the act being purely hokum all through. And the hoke offered, to give them due credit, is really funny. But, oh, Frankie Wood! To think that one who can do hoke as cleverly as he can, would resort to the gag about "Feed her and bring her in." Let the dead past remain buried.

Miller and Lyles, doing their familiar thermometer and boxing-dance bits, kept the audience laughing.

At last Emma Haig has actually found a dancing partner that suits her to perfection. Regardless of the wonderful ability of her former partners, such as George White, Lou Lockett, and Jack Waldron, she couldn't possibly have found a better one to work opposite her than this youngster, who is billed as Richard W. Keene. Miss Haig is more youthful and refreshing than ever, and her dancing is most pleasing. And Keene, attired in Eton jacket and collar, dances excellently with her, and alone in an eccentric number. The act is routine excellently, the numbers very cute; in fact, it's about the best Miss Haig has offered as yet. An unbilled girl accompanies at the piano.

Billy B. Van and James J. Corbett are at this house, following a week at the Royal, which may account for Billy Van's doing Yiddish comedy during the act. The "red-card" gag is stronger than ever, and the entire act, as handled by these two, is sure of being a comedy riot on any bill.

G. J. H.

SHOW REVIEWS

COLONIAL

Rekoma does some good equilibristic feats and now grins once in a while. He is quite stiff and unbending in taking bows.

Wilbur Sweatman and company deputized for Miller and Lyles, who were billed; he went over fair.

Frawley and Louise put their act, which has been reviewed in detail in these columns before, over for laughs and fair applause. It is a good act of its kind, and we have seen it go over better.

Chic Sale was the first definite punch and the only one of the whole bill. Sale is an artist, and is a sure-fire laugh-getter. He has one or two new remarks which are very funny. Sale doesn't stall, beg for applause nor jockey for applause. He took several bows to definite response and was an unqualified hit.

Pearson and Lewis and company presented the same act recently reviewed at the Palace. It is some better than it was then, but when Miss Pearson started to emote, as she said "My gawd, don't," the gallery laughed and kidded.

The best part of the act was the speech she made at the finish, which was forced by the holding of the drop at the finish; it was here that Miss Pearson did get the personal touch, and her personality was felt. She said that it was Mr. Lewis' first effort, and that he hopes to improve in time. A man in the balcony said he hoped so, too.

Jack Inglis opened the second half, and did not start anything; his style of nut comedy is forced and did not register.

His piece de resistance, the recitation with the different hats, failed to get much. After his exit, while the lights were out, Inglis came on and said in the dark, "That's a great act you have there, Inglis." "Thank you, Mr. Keith."

Riggs and Witchie, with the same act reviewed at the Palace last week, were an artistic treat. The settings beautiful, the girl wonderful in her suppleness and airy terpsichorean style; the man is also very good. We would hardly say they are as good as Adelaide and Hughes, but they are surely class, and could they find something else than the violin solos in the pit, to fill in while they are changing, the act would be speeded up.

The writer criticized the violinist last week as having little tone and uncertain technic; he gave this week the very closest attention possible, and is still of the same opinion. Furthermore, the violin itself sounds "boxy"; his efforts were productive of very little applause.

The act itself went over well, but was not the spontaneous applause hit of last week; they worked for extra hands at the finish.

Lew ("Shimky") Hilton and Ned Norton, the latter billed smaller, were next. Norton is a classy dresser and a good straight man, but would have created a better impression, sans the Lauder imitation, which was not much like the original.

Hilton is unfunny in vaudeville, has a burlesque style and a collection of antique hokum, some of which antedates the famous Joseph Miller, Esq. He uses quite a lot of Jewish expressions, such as "Kike," "Shisker," and others that should be eliminated. "Take the cake" may give an idea of the age of some of the remarks. They are using the wife—Mexican, "trouble with the boarder," gag, and Hilton does a terrible recitation which he calls the "Barber's Itch, by Longfellow." He appeared in rough Scotch costume with the waterbottle, and the whiskbroom and the bare legs with garters showing. The act flopped.

The Charlie Chaplin picture "The Kid" closed.

H. W. M.

ROYAL

The best bill that the reviewer has caught at the Royal this year is that which is housed there this week. From the initial rise of the curtain to the exit march it is replete with scintillating entertainment.

Raymond Wilbert gives to the program the necessary impetus with a novelty act in which he makes hoops perform like animate objects. Wilbert adds to the entertainment with his interjectory remarks.

The deuce spot reveals two black-face comedians, Lloyd and Good, asleep on a park bench. One awakens, but finds it impossible to drag his confrere from the arms of Morpheus until he brings into play a pair of galloping dominoes. From then on the duo hooked them with their cross-fire, singing and dancing.

Mabel Burke in "A Romance in Song," in which she is assisted by Helen Bell Rush, scored the first real emphatic hit of the evening through the medium of vocalization. Miss Burke is the possessor of a sweet-toned voice, while her partner displays vocal qualities no less effective. In fact she shared equally in the applause honors with the former.

Practically all of the attributes of a stellar performer are comprised in the work of Nat Nazarro, Jr., and this youthful artist and his magnetic little partner, Viola May, were a riot from start to finish, their turn culminating in a clean-up. Nazarro executes the most difficult dance steps with ease and grace, while little Miss May's back-kicking and other terpsichorean specialties also resulted in salvos of plaudits. A sextette of syncopators and a male assistant, who works a ballad from a balcony box, round out an exceptional vaudeville treat.

"Profiteering in Fun" is a good title for the Russ Brown and Connie O'Donnell vehicle, for they do all of that, and started off the second half of the bill to another succession of hits. O'Donnell just oozes personality and his "nut" antics are rendered in a most wholesome fashion. Brown registered with a ballad, while the chatter is sure-fire throughout the time they frolic.

Yvette Rugel could hardly be denied, no matter what the magnitude of the hits preceding her, and she stopped the show. Just to show her heart was in the right spot, the miniature prima donna then dragged out her husband, Johnny Dooley, whom she introduced as a boy friend and "mopped" up all over again. Miss Rugel puts over a popular number in a way that almost stamps it classical and is probably without a superior as a vocalist in vaudeville.

Eddie Buzzell and Peggy Parker were nothing daunted by following a stream of hits and set about their work in a manner that culminated in another score. Buzzell is a rapid and sure-fire comedian who works in breezy style and gets the most out of every gag. Miss Parker makes a most pleasing, likable, and good-looking partner, and their efforts were fully deserving of the ensuing applause.

Percy Athos and Company held most of them in to the close with a skating and dancing turn in which the daring spins of Athos, with one of the girls suspended from his neck by her ankles, featured. Gertrude Jackson and Edythe Le Roy are the two young ladies and executed their feats on the rollers in a manner which made them vie with Athos in applause honors.

GILBERT GETS A DINNER

F. J. Gilbert, retiring manager of the Regent Theatre, New York, was tendered a dinner and surprise party on the stage of that house, at the close of the performance last Sunday night.

NEW ACTS

LIZZIE WILSON

Theatre—Proctor's 23rd St.

Style—Monologicistic.

Time—Ten minutes.

Setting—"One."

An elderly lady, who opens with a song following which there is some talk interspersed plentifully with words in Yiddish.

A parody was sung on "Always," a song popular quite a number of years ago; the parody sounded like the same style used when the song was popular. The music was tacit during the parody.

Some more talk followed including the one about the lady losing a pocketbook during an auction sale containing a sum of money and a reward being offered for its return, "I'll give you twenty, I'll give you thirty, they were betting on it when I left."

She also told the one about the panther being shot with an icicle and dying from water on the brain, proving that at least Miss Wilson has a very good memory.

For a finish Miss Wilson sang "Vat a Sandwich Take to a Banquet, Me?"

H. W. M.

DE BELL AND WALTERS

Theatre—Harlem Opera House.

Style—Talk and Dance.

Time—Twelve minutes.

Setting—One.

A rather mediocre talky act. A chap comes on in a business suit and wearing a cap. The voice of a girl is heard off-stage saying that she wants to go home in a taxi. The other quickly says, "Nay." The girl is dolled in rompers and overdoes herself as a coquettish miss. The dialogue lacks punch and laughs came few and far between which may have served in putting the young couple at a disadvantage. The manner in which the male kept pulling his cap almost incessantly was without result if meant for laughs and didn't mean anything. Towards the close of the turn the duo picked up a little and rounded out the turn to a few laughs following a neatly executed dancing bit. The act has a great deal of room for improvement and will probably show to better advantage with a little more work and some brushing up. As it runs now, however, it can just hope to get by in an early spot at the smaller houses.

J. Mc.

MELODIOUS CHAPS & MAID

Theatre—Proctor's 125th Street.

Style—Musical and Singing.

Time—Eighteen minutes.

Setting—Full Stage.

A syncopated offering bringing into play a quartet of young men and a young woman, all fairly good entertainers as far as their style of work is concerned. The turn comprises two pianists, a banjoist and violinist who, when not offering some individual stunt, accompany the girl in her vocal efforts.

The latter is garbed becomingly but when the act was reviewed appeared to be suffering from a cold. Nevertheless, she got her numbers over to applause and showed some capability at putting a song across. The violinist is the possessor of a fairly good voice, while the chap at the banjo also sings in a pleasing manner. In fact the various members of the turn conduct themselves becomingly, individually and ensemble. The numbers are run off in rapid fashion, the turn is well presented, and should meet with the approval of those who like their entertainment in syncopated form.

J. Mc.

VAUDEVILLE

KEENEY'S (Last Half)

Kara and Sek, man and woman, in a foreign novelty act, held the initial position on the program, and succeeded in causing much laughter and drawing no little applause for their work. The woman is a good tumbler and the man, too, can take a few twisters. The novelty is supplied by means of mechanical devices which seem to come from nowhere in particular and squirt water all over the place promiscuously.

Gene and Myrtle Conroy offered a dancing oddity in the second position and scored heavily. Myrtle does soft shoe, clog and eccentric toe work exceptionally well and appears to advantage in several changes of costume. Gene is no sluggard either when it comes to using his feet. They might use less noisome music for their last number as some of their taps were lost in the infernal din set up by the orchestra.

Edna Bennett is billed as a singing comedienne. She is far from that. Miss Bennett is clever, of that there is no doubt, but her talents, it seems to us, are misused. She should be doing light comedy with a male partner, or appearing in a big production instead of attempting to deliver a single. She has good looks, shape, a voice with a good range, personality and shows flashes of diversified talent, but her present offering is all wrong. She did well scoring on her personal charms more than anything else. She is accompanied by a pianist who tries to be a comedian as well.

Peppino and Perry offered a musical turn that took the applause honors of the bill. They clown around, played a few numbers, and the audience went wild over them. They played well and the clowning comes in handy. They were well placed, too, and had little trouble in getting the audience with them. The combination is violin and accordion.

"Clothes, Clothes, Clothes," a five people tabloid act, held the fifth position. They were a riot of laughter from beginning to end. There are few "tab" acts that are as good as this one. A detailed description will be found in "New Acts."

Lewis and Cameron, two men in a talking and dancing act, held the next spot. They mopped up one of them does an English fop, and the other an American "wise guy." They have a routine of talk about baseball that is a scream. Their dancing is of the eccentric variety and they disclosed some real stepping, too. They had to encore.

The El Bart Brothers are more than equilibrists, they are clever showmen. They presented a routine of hand-to-hand work that earned them salvos of applause. They sell their material for all it is worth, and it is worth a lot. They have a few new twisters in the routine that proved effective. They had to take three encores. That's going some for an acrobatic act.

Hobart Bosworth, in "A Thousand and One," was the feature picture. S. K.

HARLEM OPERA HOUSE (Last Half)

A lecture on India delivered by a chap billed as Tarlton, was accompanied by motion pictures of that country and proved interesting, educational and entertaining throughout. Tarlton is an excellent talker and his efforts were productive of a spontaneous hand.

The Three Rlanos offered a tumbling turn with a set depicting a jungle. A girl and two men comprise the trio, the males being garbed as orang-outangs. Some laughs were manufactured but the turn is a trifle too long and at times becomes boring.

Tilden and Carroll, two singers, one at the piano, went fair with some published numbers. One of them did a comedy number which fell rather flat while the other songs met with only a lukewarm reception.

Haynes and Nestor worked to laughs and applause with some cross-fire in which the comedy is handled by the female of the team. She is a half-pint funster who can win laughs through her antics as well as through the way in which she gets a gag across. Her partner feeds the comedy. A burlesque dance for a close proved the medium to applause that rang true.

Max Ford's Revue went nicely and also was accorded a very generous hand. See "New Acts."

Jack Benny works on the style of Ben Bernie and like the latter uses a fiddle, which through the greater part of his act is tucked under his arm. He is a likable chap but though he tried hard he never seemed able to get a firm grip on them. Once he said, "Aren't any of my kind out there." Too bad if that is all he is dependent on for plaudits.

Ethel Payne, assisted by the Gormely Brothers, brought the bill to a close with a well-staged and pretty dancing turn. Miss Payne is a pleasing little Miss who has a rather sweet voice. The two men are capable dancers. J. Mc.

COLISEUM (Last Half)

"Il Guarany," by Gomez, was the overture here this half of the week. The curious feature of it, lay in the fact that the very same piece was being played as the overture at the Audubon theatre down below. The Audubon had the advantage, inasmuch as they have forty pieces to the twenty at this house, in addition to having the stage set for the number, with lighting effects added. Considering the advantages, the Coliseum orchestra did excellently with the number.

The Equilli Brothers do a dandy routine of equilibrist stunts, which in the opening spot, drew a lot of applause. Both are clean-cut chaps, and do their stunts excellently.

Findlay and Hill are doing the same act which they have been showing for the past few seasons, with the "prop" stage-hand, who comes in for several comedy and singing bits. The girl has a very pleasing voice, looks good and the man at the piano sells his laughs effectively.

It's generally hard for an audience to sit through an entirely dramatic offering with hardly any comedy relief, but this one did, through "The Cheap Woman," offered by Sarah Padden and company. At that, a few laughs interposed here and there in the offering, would not be amiss. Miss Padden does the heavy drama end of the offering very effectively and is given excellent support by the girl. The man does fairly well with his lines.

Gertrude Vanderbilt was evidently in very good mood, and gave a dandy performance. Dean Moore, who accompanies at the piano, also comes in for several other bits, with Miss Vanderbilt and shows more than possibilities. However, as for Miss Vanderbilt herself, she just radiated personality, and put every line and number over for more than its value. The "You Can't Believe Them" bit was done a few seasons ago by some other act for a long time. Despite the fact that it was used before, Miss Vanderbilt put it over as effectively as though it were new. One thing is positive, and that is as long as she keeps her smile working, she can't flop.

Kramer and Boyle were the hit of the bill. Dave Kramer cut out a large portion of the Yiddish, and did a lot of ad lib that was very clever. Boyle makes an excellent straight and his solo went over with a bang.

La Bilbainita closed the show, doing a number of Spanish folk dances. With her, in the orchestra pit, were a conductor, violinist and a pianist. G. J. H.

PROCTOR'S 23d ST. (Last Half)

The Arena Brothers, two men who tumble and present acrobatic feats, using a trained dog, opened the bill; they finished with a "three high lean" and "porpoise dives."

Berry and Miss were reviewed in detail last week; they have a versatile and clever act, clean cut and well presented. Some of the gags used are not exactly new and these might be replaced to advantage; however, on the whole it is a good act that no doubt will find a place in the near future in the better houses.

Davis and Nelson will be reviewed under "New Acts and Reappearances."

Frank Hurst has changed his act back to the opening and closing he used some time ago. The first song is introductory and about the fact that when Hurst was with Bessie Clayton.

Hurst is also using the number about the audience being the judge and jury of his act and a song directly bearing on the advisability of allowing the Sunday "blue" laws to be passed, singing "If you let these guys put this over, it's nobody's fault but your own."

Elizabeth Solti and Company have their act in somewhat better shape than when last seen; went over better at this house than when reviewed upon three other occasions. The girl should try to correct the habit of singing flat, which is decidedly noticeable.

Hughes and Nerret are improving in their work, getting more smooth and it wouldn't be a bit surprising if we should see them land at the Palace before a great while. Hughes does some wonderful "Dooleys," especially the one in the orchestra pit. All the falls are hard and go for strong laughs. The man does a good straight and if the two would fix the routine of their gags better they would improve the act. Why not put the gag that gets the best laugh at the end of the routine? For an encore they should not go back to talk, nor take up so much time, but put over a short one fast. Went over very big at this house when reviewed.

Dippy Diers, assisted by a girl who aided materially with a "spade" dance, several changes of costume and personality and "pep," closed the bill. He did clowning, got a number of laughs and considerable applause on his front fall from tables four high. H. W. M.

PROCTOR'S 58th ST. (Last Half)

Elliot and West started the ball rolling with a most mediocre talk and dance turn. They do fairly well with their dance bits, but their chatter is woefully lacking, absolutely without punch.

The Four Organdie Girls are vocalists who work in regular quartet style. They sing fairly well but their routine of numbers is ill-advised, one being a number which was popular more than a year ago. It was probably used for comedy purposes but if so proved ineffective and along with several other of the numbers might be supplanted by something more substantial.

Mullaly, Howell and McCarthy drew down the first real hands and applause of the evening with a comedy sketch woven around a mix-up in a maternity hospital. Two chaps come on to see their respective wives. One is a dapper individual while the other appears down on his luck. It develops that one of the duo is the father of twins and the laughs result from finding out which one is the lucky or unlucky father. While there is plenty of opportunity to step over on the shady side, such method is never employed and most of the comedy is legitimate. The roles of the fathers are well played by the two men while a woman capably handles a nurse bit. Heath and Sperling were an emphatic hit with their songs and comedy in which they had the capable assistance of a plant in a lower box. The latter is the only real singer in the act, but this seems to make little difference as Heath is a good showman and Miss Sperling a decidedly cute little bit of femininity.

Betty Donn is a sweet toned vocalist who offers her selections in a most effective manner. She shows good taste in her gowns and works in a distinctly pretty setting which adds greatly to the merits of the turn. A violinist accompanies her.

Basil and Allen were a scream from start to finish, one as an Italian desiring to enlist in the army, revealing himself as a most clever dialect comedian. The other does well in the straight part as the enlisting officer.

Denno Sisters and Company were also a decided hit with some fast and clever stepping. The "and company" comprises two men, who prove as equally effective as the sisters. Their conception of a drum corps for a close brought into play their tapping ability and resulted in a spontaneous salvo of applause.

AUDUBON (Last Half)

The Fox people are starting to pay more attention to the other features of the show at this house, instead of the film. The forty-piece orchestra is now advertised in electric lights, underneath the feature film, in front of the theatre. Business was light on Thursday evening, but with more attention paid to publicity, especially the vaudeville end as well, it shouldn't be long before the business returns to normal, which at this house generally meant S. R. O., in the evenings.

The overture by the vaudeville orchestra, has been done away with, and is now played by the forty pieces after the vaudeville portion of the bill is through. The Donald Trio led off following the films with some good work on bicycles. Two girls and a man do the act, using regular "bikes" and no freak wheels. The girls are young and pretty and also do some very good work with the man and alone.

They like youngsters and juveniles at this house, so the audience was made to order for Burns and Lorraine, who are a team of young men who appear to be about twenty years old each. However, these two could get over with any audience for they have a world of personality between them and do a very pleasing act. It will be reviewed in detail under "New Acts."

John P. Wade and Company, four men in all, two playing "darky" characters, offered a playlet that blended bits of comedy and pathos. The act is written well, and excellently done by the cast.

Sam Hearn is still doing his "rube" character, but has arranged a new routine of talk, and bits with his violin, which scored here as heavily as his former routine did. See "New Acts."

The Four Musketeers closed the vaudeville with a comedy singing act in full stage. This, also will be reviewed in detail under "New Acts." G. J. H.

MAE FISHER INJURED

CHICAGO, March 7.—Mae Fisher is confined to the American Theatrical Hospital suffering from three broken ribs which were received by being hit with a Ford. Miss Fisher will be laid up for a few months, and will be unable to resume her interrupted engagements. She is the leading lady of Roy E. Fox's "Chow" company.

AMERICAN (Last Half)

The Perinnis opened with a number of acrobatic feats, among which the girl's "pull-up" on the stirrup Roman rings was clever; she has a wonderful arm and shoulder development. The act got over well in the opening spot.

Robinson and Williams "slammed across" a big hit; see under "New Acts and Reappearances."

Ben Meroff and Company followed and opened with a number by Meroff, following which he did an unannounced imitation of Ted Lewis to a hand. The cello was next played very badly; the legato in "Somewhere a Voice is Calling" was noticeable by its absence, and other tones were "sild into" with uncertain technic and poor phrasing. Bob Lynch, from a box, in a good tenor voice, sang a published number and made one of the hits of the act. Meroff's strongest asset is his Russian dancing which was very good indeed, and sent him over very strong to decided applause.

The Kilkenny Duo put over a good laughing and applause-getting act; see in another column for detailed review.

"Around the Clock," a snappy revue, will be described under "New Acts."

Frances Dougherty, with much personality and a smile, put over a number of songs in a worthy fashion. She has a sympathetic contralto with a mezzo quality at times, and sells her numbers well, although she might watch her phrasing.

The change is not necessary and hardly makes up for the wait; Miss Dougherty was a decided hit in both act and encore and is a good single.

Arthur Pickens and Company will be reviewed in detail in a separate column.

Buddy Doyle, a good blackface comedian with a lot of personality, good material and a clever way of selling it, made a hit. For an encore he did an excellent imitation of Eddie Leonard and one of Eddie Cantor. Doyle should take his bows without putting his hands in his pockets; it looks awkward.

The Eugene Brothers closed with good feats on the triple horizontal bars. H. W. M.

CITY (Last Half)

The Russels, with their acrobatic feats and ring work, opened the bill nicely and were followed by Mae and Hill, who sang a number of published songs, did some talk and concluded with a "conversation dance." Some of the talk is rather inane, such as "Jersey is wet, it rained there last night," and "I wear your picture in my watch so that I will love you in time."

The Skelly Helt Revue is about the speed of the old days, when Circleville and Chillicothe were a split. Some of the gags seem to have been dragged slowly through a sewer. That one about "then what?" with the story of taking a girl to her house and kissing her, the girl replying, "then what?" and the not even near funny comedian saying, "I wonder what she means," is decidedly suggestive.

Another example of the comedian's wit (?) and unaesthetic sense of the fitness of things, is his announcement of a song as "Meet Me in Haytime, Sweet Adenoids."

Feiber and Griffin, man and woman, offer a number of songs, the man playing piano, and singing and the girl changing costumes; she has personality, enunciation, diction and a smile. The man does an Italian number that was a hit.

La Rose and Lane have been reviewed in detail before, the girl does a good straight. Why this act, otherwise clean, still insists on using the suggestive gag about a cow taking water to give milk, and a baby, is a mystery.

Horace Goldin and company, in a well presented magic act, received hands on each individual trick at the supper show, a feat in itself. Goldin has a brand new "rickshaw," and it is beautifully made and certainly looks "class."

Ford and Truly, a man and a dog, closed after Goldin, being in this position, very badly placed. The dog works slowly. H. W. M.

"GIRL OR DOLLAR" OPENS

"The Girl or the Dollar," a four act comedy by Harry Sheldon, author of "The Havoc," opened in Stamford, Conn., last week with Taylor Holmes featured in the cast.

After three weeks on the road, the show goes into the Cort Theatre, Chicago, for one week, following which it comes to New York for a summer run.

AARON HOFFMAN SAILING

Aaron Hoffman, and Al Lewis, of Lewis and Gordon, will sail for England on June 23. Hoffman is going over to stage "Welcome Stranger" in Paris.

VAUDEVILLE

MAX FORD'S REVUE

Theatre—Harlem Opera House.
Style—Dance Revue.
Time—Eighteen minutes.
Setting—Full stage.

Entailing a quartet of girls and a like number of males, including the featured performer, Max Ford's Revue should meet with the approbation of those who are partial to dancing acts. At this house it ran nicely for three-quarters of the journey and immediately romped to the fore as far as applause was concerned when Ford cut loose with his individual stepping.

Before an orange colored drop in one, Ford comes on in a business suit and wearing a derby. Accompanied by a chap at the piano he tells in song of the various styles of dancing he has encountered in his travels. This led to his bringing on the first of the girls and the duo turn in a French dance. The style of dancing popular at Irish shindigs came next in which Ford works with a little girl garbed as a colleen. Finally he declares there is no kind of dancing like that to which our own Broadway is at present addicted and then enters a regular jazz baby.

A full stage setting brings on a pair of male steppers and the balance of the turn consists of dancing bits done by both the males and females. Interjected is a bit at the piano by the accompanist which is well handled in a comedy vein, he telling of just what little part a chap at the piano plays in a revue. He then says that he is a little more important than other accompanists and proves it by ordering Ford to come out and dance. The latter obliges with some steps that immediately got them and sent the turn over to a nice hit.

While the opening is a trifle slow and the act itself a revue of nothing but dancing all members of the company are agile hoofers and in this department of entertainment conduct themselves creditably. The turn should prove a good feature attraction at the popular houses and could probably fit in well on some of the big time bills. J. Mc.

CLOTHES, CLOTHES, CLOTHES

Theatre—Keeney's
Style—Tabloid.
Time—Nineteen minutes.
Setting—Full boudoir.

The idea of the act bearing a similar name which the DeWolf Girls did some years ago has been elaborated upon to the extent that this one although set in the same atmosphere, and suggesting the other slightly is in the main a distinct production in itself. A plot has been written around the act. It is this. Two girls of a romantic nature want to be married. One is already engaged. The other is not. The one who is engaged hires an actor to play her lover in order to arouse her fiancé's jealousy. The lover and he, however, are old time friends and they conspire to teach her a lesson. The lesson proves effective. The two young people swear eternal faith to each other, while the actor falls in love with the red-headed maid, and all ends happily.

Raymond Loftus plays the actor. He is the only one known to us by name. He sings, dances and handles his lines exceptionally well, and unless we miss our guess, Broadway will see him soon. The fellow who plays the lover might add to the value of his work by being a little more forceful and showing more interest in his sweetheart, we think. The three girls in the cast are all clever, have voices, and can dance. The act is well staged, beautifully set, and the lines are all "meaty" ones. It is an act that will please anywhere, and should have little trouble getting a position on the better time. S. K.

NEW ACTS AND REAPPEARANCES

(Continued on Page 25)

MILLER AND FAIR

Theatre—Regent.
Style—Singing and Dancing.
Time—Fifteen minutes.
Setting—In One.

This is an act that is nicely dressed and has the makings of a big time feature. The act opens with the stage hung in blue, attractive and eye-compelling. Miller appears and explains to the audience what the act intends doing and adding that the eyes of the audience would rather linger on the form of a beautiful girl. He concludes his vocalism with Miss Fair making her entrance from the center of stage. She is pretty, and graceful, but so far as her singing goes, this could be improved upon. Perhaps Miss Fair does not intend that her laurels rest upon the songs she sings. Her dancing is poetry, however, and if she will accept the advice of her audience she will omit her singing numbers and confine herself to terpsichore. She changes her costumes five times, and during the interval, Mr. Miller squares himself with a series of high kicking dances. Miss Miller affects the costumes of the ballerina (toe dancing) Dixie Girl in crinoline dress; Ziegfeld girl which showed her form and her entire back very daintily; the country girl in gingham gown, and the Texas Tommy Girl, wearing sombrero revolver belt, etc. In all of these the lady is alive in point of dancing activity. As a close the team execute a Jazz acrobatic gyration which won them a round of applause.

The music in all of the dance numbers was selected with care, the classics being employed in a number of instances. The Jazz dance was the only creation which required the blaring of horns and the beating of drums, and if this can be toned down, the spirited finish would be just as impressionable.

Miller and Fair were the last number of the Regent program and while this position is somewhat out of place with an act of this character, the audience awaited the final dance. G. S.

ARTHUR PICKENS AND CO.

Theatre—American.
Style—Comedy Sketch.
Time—Fifteen Minutes.
Setting—"Two."

A comedy sketch with several good humorous situations that start off well enough, gets many laughs, but arrives nowhere, because it is anticlimaxed and the finish has not been well written.

The girl who expects to be married the following morning, goes for an auto ride and rushes back to her apartment where she tells the French maid there has been an accident and the fellow who has been hurt is being carried in. He is put in her bed and the drop lowered for the flashing of the information that the time has reached eleven of the following morning. This was not so intended, but seemed rather risqué.

The bridegroom and bridesmaid, find their way to the apartment, and each thinks the person in bed to be the girl who was supposed to have been at the church for her wedding, but they find instead the man, he proving to be the fiancé of the bridesmaid.

There is considerable switching around of men, one going under the bed, Arthur Pickens getting a good laugh in so doing by playing solitaire during the excitement.

There are explanations which precede a rather prosaic finale lacking in adequate comedy situation.

Arthur Pickens was quite good, as was the auburn-haired girl playing opposite, the French maid looked dainty and cute, but the rest of the cast was weak. H. W. M.

KEENE AND WILLIAMS

Theatre—Proctor's 23rd Street
Style—Comedy.
Time—Sixteen minutes.
Setting—Specials in "One."

A girl in rube make-up is discovered knitting, she gets some laughs with her talk and reveals the fact that she has been sent for wood, winds up the knitting and goes to sleep on a bench.

Another drop descends and the man in business suit enters followed by the girl with several pieces of wood.

The two have some dialogue which resulted in quite a number of laughs, the man making an exit at the finish.

The drop was raised and the girl is rediscovered asleep on the bench; good hands were received which resulted in an encore.

The man played a mandolin, the girl did a dance and the two took several bows to good applause.

There was another act on the bill at this house which was somewhat similar but it in no wise detracted from the hit of this act; the girl is eccentric in her work and gives a different conception of the small burg simp than is usually seen. She is sure-fire and the act should do nicely in the medium houses.

A detail of omission that might be corrected, is that the knitting upon which the girl went to sleep, was not visible when the girl was re-discovered.

H. W. M.

LEE AND HOWARD

Theatre—Proctor's 58th Street.
Style—Singing and talk.
Time—Ten minutes.
Setting—One.

A rather ordinary and mediocre man and woman turn, comprising singing and talk. They open with a published number, which gets over fairly well. The girl is of pleasing appearance and looks rather chic in a sport suit. Her partner wears a Tuxedo. Some ensuing dialogue has little punch, and resulted in but few laughs. Following came a ballad, rendered in good style by the man while the girl is making a change of costume. He has a good voice, and the resultant hand was merited. A comedy song by the girl, rendered in an abbreviated costume, went well for a time, but has little culminating punch and flopped badly at the close. A published number sent the duo off to a rather lukewarm hand.

Both members of the team seem to have the faculty of being able to put a suitable song over, and they will probably appear to better advantage after the injection of more punch talk.

J. Mc.

HANN TRIO

Theatre—Harlem Opera House.
Style—Singing.
Time—Twelve minutes.
Setting—One.

Garbed in blue serge business suits, the three young men enter and immediately win favor through the manner in which they put over a published number. All are fair singers, the voice of one being especially pleasing. Their routine of numbers is well arranged, and little time is lost in running it off. One of the trio injects enough comedy to add variety to the act, while all win laughs in rendering a Spanish number. A "vamp" song for a close is well handled and sent the three over to a deserved hit. Combining personality, action and good voices, they should meet with equal success at the other houses in which they will show. J. Mc.

FOUR MARX BROTHERS

Theatre—Coliseum.
Style—"On the Mezzanine Floor."
Time—Forty-five minutes.
Setting—Full Stage. Special.

Al Shean was supposed to have written the old vehicle of The Four Marx Brothers. Before they had used it one season, outside of the setting, and about three lines, the act was purely and simply the Four Marx Brothers, and their own ad lib material placed permanently into the act.

Herman Timberg evidently wrote the new one, "On the Mezzanine Floor." The program states "Herman Timberg Presents." However, there seems to be one infallible method of discovering a Timberg written act. That's by syncopated talk. Timberg had jazz patter in his own act some years ago. Then he wrote "Chicken-Chow Mein," and jazzed the talk. He did it in his production. He did it with George Mayo's act. And he's done it with the Four Marx Brothers.

But what we're driving at is this. At present, "On the Mezzanine Floor," is mainly the act written by Timberg. What it'll be a few months from now is difficult to say. For even on the third day of this act's first appearance in the city, only a few weeks old, when the writer reviewed it, he recognized lines that never could be written by Timberg and must come from the Marx's clan.

With the Marx quartette is also Hattie Darling, who received billing. Miss Darling (Timberg's sister), is a pretty girl, who, like her brother, plays violin and dances at the same time. Five other girls, four of them dancers, are also in the cast. Also an extra man who has quite a large number of lines to speak.

Most of the bits formerly done by the Marx Brothers are retained for the new act. The piano "Silver Threads" bit, done by "Wop" Marx for the past ten years, is still in, and seems to be as good for laughs as it was years ago. "Red" Arthur sprang a big surprise when reviewed, by actually playing his harp with hardly any clowning. Incidentally these two are now also playing the clarinet and harmonica. "Pop" Marx announces that he will imitate George M. Cohan and then sings "Roly Boly Eyes" with the "wha wha" business as done last season.

Talking about impersonations, the girls do some clever bits, even if the impersonations aren't very faithful, in dancing a la Pat Rooney, Ann Pennington, Marilyn Miller, and Dorothy Dickson. A clever satire on impersonations is done in the opening part of the act, when the four brothers enter the office of a theatrical manager, and all, to show their talent, do a "Frisco."

The act is very prettily staged. And even the Timberg jazz talk gets over well. It needs cutting, for three quarters of an hour is entirely too much for an act of this sort to run. G. J. H.

DAVIS AND NELSON

Theatre—Proctor's 23rd St.
Style—Comedy Sketch.
Time—Fifteen Minutes.
Setting—"Three."

Davis and Nelson, man and woman, have in this act, an old idea with new twist, poorly handled.

The old wishing lamp, wishing ring, wishing cap idea has been converted into a predicting bracelet and the man uses it to predict a horse race which is later described to him over the phone.

The man uses expressions of the track and the girl makes inane remarks that are quite unfunny such as "tied to the post," etc.

The act is weak in its present state, but with some fixing up may get by in the smaller houses.—H. W. M.

LONDON

PARIS

FOREIGN NEWS

SYDNEY

MELBOURNE

SOUTH AFRICAN FEDERATION
OF ACTORS HAS BEEN FORMED

Organization Known as "The South African Artists and Actors Association" Marks First Step in Internationalization of the Actor

LONDON, Eng., March 5.—Reports have just reached the offices of the Variety Artistes' Federation of the formation of an organization of artistes in South Africa, which has been linked with the Australian and English societies.

The society was formed recently at Johannesburg, at a meeting held in the Gladstone Hotel, under the guidance of William H. Charteris, who occupied the chair. F. J. Bard, organizer of the S. A. I. F. Industrial Union, and Mr. Sneider, secretary of the Musicians' Union, both of whom were instrumental in the forming of the organization, were both present, and helped bring the union into being.

The new union is affiliated with the Industrial Union. An emergency fund of

\$100 was subscribed to begin the business of the Federation, and Barry Lupino was elected president *pro tem*, while Grafton Williams was elected vice-president *pro tem*. The process of organizing the entire profession in South Africa, for the union will be known as the "African Artistes and Actors' Association," was begun, and it is hoped that before the year is over to have completed the organization and have federated with the other continental unions in an international federation of artistes.

The forming of the new union is the first practical step toward the internationalization of the actor, which has been talked about on both sides of the Atlantic for quite some time. The new union is being supported with enthusiasm.

COMPLAIN ABOUT FILM LIGHTS

LONDON, Eng., March 7.—The Actors' Association has made complaint to the Government, that the lights used in the making of motion pictures, have been detrimental to the eyes of the players, and injurious to the skin. Representatives of motion picture producing corporations have been called before the Ministry of Health to explain the methods employed. The London County Council, the Illuminating Engineers' Society, and the Council of Ophthalmological Society, report that under the fierce battery of lights the skin peels and tans, similar to summer burns; that clothes have been seen to singe and smoulder, while in one case the design of a blouse was burned into the skin of a wearer's back. The committees also declare that the ultra-violet rays used have created a new malady among motion picture players. No remedy has been suggested to the Ministry up to this time.

FEIST GETS ENGLISH CATALOGUE

LONDON, Eng., March 4.—Reciprocal contracts between the English music publishing house of Francis, Day & Hunter and Leo Feist, Inc., have been executed by the terms of which the English house will handle the Feist publications in England and the Feist company will represent the London house in this country.

Herman Darewski, who for years has handled the Feist catalog in England, retains the numbers he has already published as well as a few new ones; but all future publications will go to Francis, Day & Hunter.

KENSINGTON UNDERGOES CHANGE

LONDON, Eng., March 4.—The Kensington Theatre, formerly a production house, has been converted into a super-cinema and variety theatre, the change having taken place on February 28. The theatre has undergone reconstruction and alterations in the past month in preparation for the new policy.

ROSTAND PLAY PUBLISHED

PARIS, March 4.—"Le Dernier Nuit de Don Juan," a new play by Edmond Rostand, has been published in *Le Illustration*. It is a fantasy which has as yet not been produced. Rostand started to write this play in 1911. It was intended as a farewell vehicle for M. Le Bargy.

FEIST GETS FRENCH SONG HIT

LONDON, Eng., March 4.—"Mon Homme" (The Man), the big popular song hit of Paris and also fast becoming a success in London, has been secured for the United States by Leo Feist, Inc.

LOEW AFTER ENGLISH ACTS

LONDON, Eng., March 5.—Foster's Agency, Ltd., is now carrying on an advertising campaign for English acts, to be booked over the Loew time in America. The ad states that the agency is the sole booking representative for Loew in London, and requests acts desiring to play the Loew time in America to communicate with it.

J. H. Lubin, general booking manager to Loew, recently returned from a trip to London and Paris.

"WARRIORS DAY" IN FULL SWING

LONDON, Eng., Mar. 3.—The progress of "Warriors Day" activities is rapid, and the Executive Organizing Committee composed of Sir Arthur Wing Pinero, the chairman, Gerald DuMaurier, Arthur Collins, R. H. Gillespie, Tom Davis, and George Gros-smith, has already arranged for several of the concerts and entertainments which will be given throughout the nation on March 31, for the benefit of the returned soldiers.

"SLAVE GIRL" PRODUCED

LONDON, Eng., March 5.—"Peri, the Slave of Love," a new musical comedy, was produced at the Grand, Wolverhampton, last week, by Nevil Graham, from the book of George Arthur, and the music of William Neale. The show will visit the large provincial towns during the spring and summer months, coming to London in the fall.

"OMAR" TO MUSIC

LONDON, Eng., March 5.—The provinces are shortly to see a musical version of the "Rubaiyat," entitled "Omar, the Poet of Persia," which Norman Patriedge and Arthur Arbethnot will produce. Frank Lamber is writing the music for the piece in which Norman Patriedge will play Omar. Scott Alexander will do the producing.

BIBLICAL FILM FINISHED

LONDON, Eng., March 5.—The complete story of the Bible told in 22,000 feet of film has been finished in Italy, where it was produced under the direction of the Vatican, and the first copy has arrived in England where it is to be shown in installments.

"NIGHT OUT" ON TOUR

LONDON, Eng., March 5.—"A Night Out," opened last week for a tour of the provinces at the Opera House, Northampton, under the direction of T. C. Wray, who produced the play for the provincial tour.

MANY PLAYS END RUNS

LONDON, Eng., March 3.—The following plays have concluded their runs recently: "Brown Sugar," at the Garrick; "Milestones," at the Royalty; "Knight of the Burning Pestle," at the Kingsway; "Babes in the Woods," at the Lyceum; "Blue Lagoon," at the Prince of Wales; "Mary Rose," at the Haymarket, and "Johnny Jones," at the Alhambra.

V. A. F. DELEGATES WITHDRAW

LONDON, Eng., March 3.—The delegates of the V. A. F. to the recently held international congress of artists' organizations at Rotterdam withdrew from the meeting when a resolution calling for the formation of a world league of artists was passed under protest. They stood firm for the V. A. F. attitude of refusing to play with ex-enemy artists.

PRODUCING FIRM FORMS

LONDON, Eng., March 4.—W. Holles, J. G. Crisp and several others have formed a new corporation for the purpose of producing new plays, which is to be known as Mainwaring Plays, Ltd. The company is capitalized at \$250 in shares of \$5.00 and 25 cents respectively; there being a 1,000 issue of each.

SEEK TO STOP ANIMAL ACTS

LONDON, Eng., March 4.—The Antivivisection Society of London has started a campaign to prohibit the appearance of performing animals in public entertainments. The V. A. F., and other theatrical organizations have organized a bitter fight upon the attempts of the society to interfere with the profession.

MANAGERS AID HOSPITALS

LONDON, Eng., March 5.—The managers of the amusement houses in Cateford in aid of the various hospital funds there, gave special performances at their theatres on a Sunday night recently, and in order to attract the public, they themselves paraded the streets as sandwich men announcing the benefits.

NEW PLAYS PRODUCED

PARIS, March 4.—Among the new plays produced here recently is "L'Inconnu," by Louis Verneuil, which was recently revived at the Theatre Antoine to replace "La Cigale Ayant Aime." At the Grand Guignol is a new thrill by Charles More, entitled "Le Marquis de Sade." Both proved successful.

NEW GULLIVER HOUSE OPENS

LONDON, Eng., March 3.—The Hippodrome, Wolverhampton, a theatre controlled by Charles Gulliver, has opened as a first-class variety house. The theatre was formerly the Empire, and has been reconstructed, redecorated and renamed. Bertram Seabrook is the manager of the house.

INDIAN PLAY IN LONDON

LONDON, Eng., March 3.—Final rehearsals for "The Savage and the Woman," a play on American Indian life, by Ben Landeck and Arthur Shirley, has been given and the play is expected to open at the Lyceum next week. Philip Yale Drew, related to the Drew family, heads the cast.

MILNE PLAYS PUBLISHED

LONDON, Eng., March 4.—A book of plays by A. A. Milne, entitled, "Second Plays," has been published by Chatto and Windus, of London. It will include, "Make Believe," "Mr. Pim Passes By," "The Step-Mother," "The Camberly Triangle," and "The Romantic Age."

"POLLY WITH A PAST" OPENS

LONDON, Mar. 3.—"Polly with a Past," the American success, was produced at the St. James Theatre here, last night. Edna Best is seen in the role portrayed by Ina Claire in America.

DRIFTING APART PRODUCED

LONDON, Eng., March 4.—The production recently at the Royal Stratford, of "Drifting Apart," a new drama by Gladys Hastings Walton, has proven very successful. The play is an after-the-war problem drama, in which a returned soldier is taken under the care of the nobility, who develops his latent talent as an artist. In the development of his art he forgets the helpmate of his less fortunate days, and they gradually drift apart. However, the final turn of events reconciles him to his wife, and all ends happily. Wilson Beng, Freda Beckett and Sadie Smith, with Louis Nanton, Jr., play the leading roles.

BELGIUM IN FILMS

BRUSSELS, March 7.—The Belgian Government has under consideration a proposal whereby it will create a national distributing agency for moving pictures. The agency, which will be under full governmental control, is aimed at the private film organizations which have assumed a hostile attitude to a recent law subjecting films to a stricter censorship and a tax of one sou a meter.

CHORUS GIRL NOW PRINCIPAL

PARIS, March 4.—Mlle. Monna Paiva made her debut recently at the Opera Comique where she danced the Planonca in "Carmen." Three years ago she was a chorus girl at the Casino, and attracted attention by her work in a special scene. She was engaged subsequently at the Grand Guignol and Theatre Mogador. The Opera Comique engagement followed.

MRS. FISKE'S PLAY PRODUCED

LONDON, Eng., March 4.—The production of "Miss Nell of New Orleans," a three-act American comedy by Laurence Eyre, in which Mrs. Fiske appeared in America, at the Duke of York's Theatre, has proven an unusual success. Irene Vanbrugh plays Mrs. Fiske's role. The production was made by Dion Boucicault and Alban B. Lampus.

PROTEST PIANO TAX

PARIS, France, March 4.—A delegation of prominent musicians and composers have appeared before the French government in a plea to have the recently imposed extra tax on pianos repealed, stating that it was an injustice to musicians and a hardship to students of pianoforte.

PITOEFF COMES TO PARIS

PARIS, March 4.—Georges Pitoeff, a noted Russian actor, arrived in this country with his company and will open shortly in a new play produced by the Commonwealth of French Dramatists. He will later on appear in a production of "Hamlet" at the Theatre Moncey.

"NIGHTIE NIGHT" FOR LONDON

LONDON, Eng., March 5.—Sir Alfred Butt and Percy Hutchinson will produce on March 7, at the Royal Manchester, an American farce entitled, "Nightie Night," in which Hutchinson will appear. The play comes into London in April.

LION AND BROXHOLM JOIN

LONDON, Eng., March 4.—Leon M. Lion and F. C. Broxholm have formed a company to be known as Theatrical Participations, Ltd. A \$60,000 corporation which will carry on the business of theatrical proprietors and producers.

WHITE IS A. A. COUNCIL CHAIRMAN

LONDON, Eng., Mar. 3.—J. Fisher White has been chosen to head the council of the Actors' Association, in place of Norman McKinnell, who resigned recently to enter management.

"BRAN PIE" TOURING

LONDON, Eng., March 5.—"Bran Pie," with the Two Bobs and Odette Myrtel, opened at the Empire, Cardiff, on Monday, February 28.

BURLESQUE

PHOTO DISPLAYS FOR COLUMBIA HOUSES

PICTURES STIMULATE BUSINESS

Sam Scribner, general manager of the Columbia Amusement Company, sent the following letter this week to all house managers on the Columbia circuit:

"Dear Sir: We are sending you under separate cover a picture which is a reproduction of the front of the Columbia Theatre, New York City.

"It is our intention to fix up the fronts of all our houses in this manner, and we would like you to look over your entrance and see what you can do.

"We also intend having frames in all our lobbies. They will be arranged in such a manner that the photos of the company will be placed in them each week; as we believe the public are more interested in 'photos' than in printing.

"Yours very truly,

"COLUMBIA AMUSEMENT COMPANY.

"SAM SCRIBNER, General Manager."

Particular attention has been paid by the public to the photo displays within the lobby of the Columbia Theatre, and to the pictures hung over the entrance, all of well-known women in burlesque. This fact came to the attention of the general manager of the Columbia Amusement Company, Mr. Scribner, who, upon looking into the matter, came to the conclusion that the public was far more interested in the personalities of the performers as visualized through the photo and picture displays than they were in reading matter about them. The result is the above letter. It is planned to have all houses follow the display idea of the Columbia Theatre.

LOTHROP ON VACATION

G. E. Lothrop, manager of the Howard Athenaeum, Boston, Mass., is vacationing at Bermuda for a few weeks. His wife and mother are with him. Mr. Lothrop was given a big send-off by the Howard "boys" on the evening before he sailed. He is recognized as one of the most energetic and efficient managers of the American circuit.

ALFARETTA SYMONDS IN VAUDE.

Alfaretta Symonds made her first New York appearance in the "Mimic World" at Miner's Bronx Sunday. Miss Symonds was a success in the principal female role. She retains all her personality and cleverness that made her a success in Fred Irwin's Big Show at the Columbia recently.

MINSKYS BOOK CHAPLIN FILM

The Minsky Brothers have booked the Charlie Chaplin picture, "The Kid," for their National Winter Garden for the week of March 14. It will be given in conjunction with the regular burlesque show.

GOODMAN MANAGING MURRAY

Johnny Murray, the New York featherweight, has placed himself under the management of Danny Goodman, former light-weight boxer and burlesque agent. Murray holds decisions over Johnny Kilbaine and Andy Chaney.

AGENT NOW A COSTUMER

ADRIAN, Mich., Feb. 26.—Phil Paulcraft, old-time burlesque manager and agent, who is now making his home here, has opened a costuming business.

GARA ZORA AT UNION SQ.

Gara Zora, after a tour in vaudeville opened Monday at Kahn's Union Square Theatre for an engagement.

MARION PLANS \$50,000 SHOW

Dave Marion, in producing his "World of Frolics" for the Columbia Amusement Company, plans to spend \$50,000 on the production. Drew Campbell, of Cleveland, will be associated with Marion in this show.

It is Marion's intention to engage novelty acts, and performers who have never been in burlesque. Marion now has a representative in Europe to look over some novelty acts to put with this show. He is after several musical comedy people for this show, as well as several vaudeville acts. Marion claims that his "World of Frolics" company will be the biggest thing ever offered in burlesque.

His "Dave Marion's Big Show" this season is about the best he has ever shown to the burlesque patrons, but his new show will far outshine that, it is said.

MATTIE QUINN GIVES A PARTY

Mattie Billie Quinn, soubrette of the Hastings "Big Show," was tendered a birthday party at her home in Brooklyn last Tuesday evening. Among the many presents she received were an amethyst ring set with diamonds and a cake with a fifty-dollar bank note baked in it. A large gathering of show people were present.

NEW ACT RE-ENGAGED

Ed. Merrigan and Tess Howard, who were placed by James E. Cooper with the "Maids of America" three weeks ago, have made good in their parts, and have been re-engaged for the seasons of 1921-22. The team are new to burlesque, and bill themselves as "the short and long of it."

PARTY AT THE OLYMPIC

Harry Fields and Dixie Mason of the "French Frolics," were tendered a theatre party on Friday night at the Olympic Theatre. They were banqueted after the show at a local restaurant. Miss Mason's mother was visiting her for a week, having made the trip from Pittsburgh.

OLIVE LA COMPTE MARRIED

It has just leaked out that Olive La Compte, prima donna of the Hastings "Big Show," and Fred W. Taylor, straight man of the same show, were married on Dec. 4 in St. Louis while the show was playing the Gayety Theatre that city.

THE READS TENDERED A PARTY

Manager Paten of the Grenoble Hotel gave a theatre party to Mr. and Mrs. Ray Read and Young and Mayo of the "Puss Puss" Company last Thursday and tendered them a dinner after the show at the Campus.

SENNA & WEBBER SIGN

Senna and Webber, of the "Girls from Happyland," have signed contracts with Hurtig & Seamon, for next season. This is their first season in burlesque and they have been very successful.

REEB JOINS ELKS

CHICAGO, March 3.—Fred Reeb, principal comedian of the "Mischief Makers," became a member of the B. P. O. Elk, No. 34, in Detroit last week. He belongs to Buffalo, No. 23.

BEN RUBIN WITH SID GOLD

Sid Gold now has Ben Rubin, formerly of "On Fifth Avenue," in his act with Ed. Gold. The trio is now booked for ten weeks around New York.

GEO. COLGAN RE-ELECTED

Geo. A. Colgan was re-elected as a trustee of the Brooklyn Lodge of Elks, at the election held March 4.

CHORISTER DIES BY LEAP OF 5 STORIES

REASON FOR ACT UNKNOWN

With her last words, "Good bye, Billie," a farewell to her companion, John F. Berlin, Miss Bonnie Woodward, a chorus girl with the "All Jazz Revue" playing at the Olympic Theatre on Fourteenth street, suddenly jumped to her death last Saturday from the window of her apartment on the fifth floor of the Hotel Somerset at No. 150 West Forty-seventh street.

The girl's body was found crushed in the back yard of the Palace Theatre building which adjoins the Somerset. Chief Medical Examiner, Dr. Charles Norris, who viewed the body, pronounced her a suicide.

Friends of the dead woman claim that for several weeks preceding her death Miss Woodward had been exceedingly despondent but could give no reason for the mood of the young woman which prompted her to take her life. John Berlin who accompanied the young woman could likewise offer no satisfactory explanation though he had been the constant companion of Miss Woodward. He is being held by the police as a witness pending an investigation. He told the police that he is the proprietor of the Crystal Hotel at Johnstown, Pa.

Miss Woodward had joined the show at Indianapolis last October. She was married but did not live with her husband. From friends of the dead woman Sam Reider, manager of the theatrical company, ascertained the address of the husband and wired him of the fate of his wife but as yet has received no reply.

Miss Woodward was buried on Tuesday.

LELIA RICORD SIGNS

James E. Cooper signed Lelia Ricord to open with his "Best Show in Town" in Buffalo, March 21. She also signed for next season. Miss Ricord was with the Frivolities this season. She takes Florence Rother's place as prima donna.

MITCHELL BACK IN SHOW

Ben Rubin closed with the "Naughty Naughty" Company, after working two days with it at the Gayety, Brooklyn, last week.

The material was not suited for him. Sam Mitchell has returned to the show.

THE ROYCES FOR VAUDEVILLE

Fred and Villa Royce closed with the "Grown Up Babies" in Hoboken, Saturday night. They are going in vaudeville. Ruth Sheppard will do the ingenue role and Harry Howard will play his own part and do the straight as well.

HUDSON SISTERS CALLED HOME

PITTSBURGH, March 5.—The Hudson sisters did not work here to-night, having been called home on account of the illness of their mother. They are members of the "Town Scandals."

POST BACK IN SHOW

LONG BRANCH, N. J., March 7.—O. G. Post, who closed with the "French Frolics" at the Olympic a week ago, opened with the show here to-day.

ELECTRICIAN TO JOIN ELKS

Jack O'Connell, electrician of the "Grown Up Babies," will be initiated into the B. P. O. Elks No. 2 at Philadelphia, March 16.

"POWDER PUFF REVUE" AT THE COLUMBIA IS A RIOT OF FUN

The "Powder Puff Revue," the combined efforts of I. H. Herk and Arthur Pearson, is a farce of unusual humor, brimming with tuneful music, and is a riot of comedy and laughter. It has singers and dancers that are distinctly individual. The numbers are staged prettily and the lyrics and music in many cases are original, new and call for encores.

The scenery and colors of the costumes present a feast for the eye.

The cast is the smallest of any show that has been seen here this season, but of general excellence, four men and three women, with a chorus working in one of the scenes and the chorus is studded with pretty, shapely girls.

This show has a pair of comedians who have been favorites in burlesque a long time in Jack Pearl and Jamie Coughlin, whose comedy has been a source of laughter to many.

Pearl scored a big hit in his Dutch role, which is amusing throughout. His every action and word pleases. He has an individuality of his own, which is so different to others doing this character. He is surely a funny little fellow.

Coughlin, in his eccentric boob character, was equally as successful, his type is unique in burlesque and he kept the audience constantly in a good humor.

He is a capable comedian who is out for laughs and gets them. Both he and Pearl work in harmony, doing fine team work. The contrast of the two characters makes a fine selection. They can dance and both are snappy in all they do. They are two comedians of unusual merit.

A real gentlemanly looking chap is Ben Bard, who is doing "staight." His enunciation is clear, his lines are delivered forcibly and in an intelligent manner, while he stands second to none in wearing clothes. Jess Weiss, a neat looking young fellow is the juvenile. Weiss is a nifty dancer and fills in well in several of the scenes.

A stunning looking young brunette is Florence Talbot, who is possessed of a remarkably fine voice for the style of numbers she offers.

Miss Talbot's great asset is her personality which is radiance in itself, it simply bounds over the footlights. She is a very attractive looking young lady. She reads lines with ease and works well in the scenes and puts her numbers over with a punch. She displayed a gorgeous wardrobe adapted from the latest designs. Miss Talbot has not been in burlesque in five years. She was last seen here with the "Maids of America." She is a decided success with this show and a great woman for burlesque. They liked her Monday at the Columbia.

A very pleasing young lady is Gladie Riley, a new woman in this field and a clever young lady as well. Miss Riley is a pretty blonde, of well formed figure, who knows the art of putting a number over. She also reads lines well and is seen to an advantage in several specialties. Miss Riley has a winning personality which easily caught on. She wore gowns that were a harmonious blending of colors and in good taste.

Leona Earl, a graceful ingenue, has a fine part in the show. Miss Earl dances with ease and grace, she also rendered her numbers nicely. Her wardrobe is very pretty.

Bertha Coughlin is in one scene and does very well, working rather vampish with one of the comedians.

The show has a different opening than others which is a welcome relief. It has many scenes that result in side-splitting comedy situations. The "express package" bit of Pearl and Coughlin proved a hit.

Miss Riley, in a specialty in one, sang two songs, "Mammy" and "Sweet Papa," cleverly, which was received by a big hand.

The "shoplifting" scene pleased, Coughlin and the Misses Talbot and Earl were in it. The "flirtation" bit proved another fine laughing scene as Pearl, Bard and Miss Talbot worked it up.

Bard did a good bit of "dope" in a fine comedy scene with Coughlin and Pearl. In the "crying" scene, in which Coughlin attempted to read a telegram to Miss Earl, who worked herself almost into hysterics while he was doing it, offered plenty of rough comedy. They did it well.

Bard and Miss Riley were a big success in their talking and singing act, which was delightfully given.

The "football" bit was funny as Pearl and Coughlin did it.

The Misses Talbot and Riley looked beautiful singing "Shake a Baby Dance," assisted by the chorus. They put it over well.

The "telephone" scene proved a big laughing success, as Pearl, Coughlin, Weiss and Miss Coughlin did it. It was one of the best laughing scenes in the show.

Miss Earl and Weiss offered a dandy dancing specialty which took several encores.

SID.

(Continued on page 27)

NEW YORK CLIPPER

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ATTACKING THE THEATRES

The anti-theatrical agitation, which for some unaccountable reason, has sprung up all over the country, is one of the difficult things that the managers are trying at present to solve and combat.

This agitation, entirely without reason, is not only country-wide, but is attacking the theatrical interests from every possible angle.

The Sunday closing laws seemed aimed directly at vaudeville, the picture censorship bills are pointed at the picture houses, while the numerous laws prohibiting the selling of standing room, the added license fees, to say nothing of a recent bill presented before the New York Legislature calling for the deposit of \$250 for each person in a theatrical company as a guaranty that the company will be brought back to its starting point, seems to have been drawn with the idea of driving the traveling company completely out of the field.

The many agitators should, however, bear in mind that the actor and the theatre were of the greatest importance in furnishing funds for the war, and even now are doing a great work in the raising of funds for the betterment of all mankind.

No one can estimate the amount of the financial support given by the actors, and surely no other factor contributed as much in any way to the moral tone and support of the army and navy as the actors, both here and abroad.

General Pershing himself, both in spoken and written statements, has attested to the wonderful work done by the actors.

The managers of vaudeville theatres say that if the Sunday performances are eliminated they will be unable to keep their theatres open, and if such be the case, naturally many actors who now find employment, will be unable to do so, thus working not only a hardship on the actors and managers, but upon the general public as well. They will be deprived of a great deal of their amusement and recreation, any many a hard working person who has no other time off for the relaxation and laughter of the theatre, will have to be content to abide by the decision of those intent upon enforcing the laws of the Mayflower days.

It surely seems that we have advanced a step since that time, and that those intent upon depriving many thousands from going to the theatres on Sunday will think

twice before definitely taking steps that may send many of those who now attend innocent amusement to other places and other things, which may contribute to their moral delinquency.

Can it be possible that this agitation which seems especially directed at the theatre and theatrical interests, is a political move on the part of those who know, or think they know, the large financial returns of the successful circuits, and feeling that some revenue is diverted from other industries, hope to gain financially from the definite prohibition of Sunday shows in all the cities of the United States as well as curtailing all theatrical activities.

SAYS ACTS DO NOT CONFLICT

1130 Garden St., Hoboken, N. J.,
February 28, 1921.

Editor, New York CLIPPER.
Dear Sir:

In a recent edition of the New York CLIPPER, I noticed an article in which Basil and Allen have filed a complaint with the N. V. A., accusing my partner and I of infringing on their act, scenery, drop, etc. The accusations are entirely false and I wish to repudiate same by making a reply through your publication. I would greatly appreciate your publishing the following statement:

According to their letter of complaint addressed to Mr. Chesterfield of the N. V. A., which I have had the pleasure of reading, I am more than sure that neither Basil nor Allen ever witnessed our act, for if they had, I am sure they would never have the audacity to convict us of any infringement.

I have seen the act of Basil and Allen on several occasions and although I will admit that there is a similarity, I can conscientiously say that the difference is the same as the difference between night and day.

Basil and Allen's act consists of an ignorant Italian applying to a recruiting office for enlistment in the U. S. Army. Their comedy is derived from the business of what a recruit has to go through before enlistment, physical examinations, etc. They use no songs, and their drop depicts a recruiting tent, in some city, with signs and posters, reading, "Enlist Now," and "Men Wanted for the Army."

Our act consists of specially written material, by William Russell Myers, consisting of an Italian in a misfit uniform deserting the battlefield. He is caught by his superior officer, and tries to alibi an excuse by not understanding the seriousness of his actions. We have a plot and story to our act, including many shots fired throughout the act, and I sing a ballad with recitation and a double comedy number for a finish. Our drop shows an army camp with battlefield in the background, in fact it is the original drop used by Jimmy Hussey in his soldier act seen on the big time recently.

I sincerely hope that this will convince Basil and Allen that they have taken unnecessary trouble for no reason.

Yours very truly,
FRANK S. DECKER.
(Decker and De Stracy.)

P. S.—Evidently Nick Basil has forgotten our little chat which took place over a year and a half ago at the corner of State and Madison streets, Chicago, when he was playing the Rialto and I the Academy with the same acts. He knew then the kind of act I was doing,—why did he wait until now to mention the fact?
F. S. D.

CLAIMS ENDURANCE STEP

Editor of THE CLIPPER:

Dear Sir: Miss Ethel Calaway, of the Harry Hastings Big Show, informs me (Mattie "Billie" Quinn), that Fannie Vedder claims to have originated the "endurance" step on one foot, which I feature in my act. I am informed that she is practicing this step to put into her vaudeville act. I have used this step for over twenty years, and I have known of, and seen the above mentioned Miss Vedder in my childhood days in Chicago, and never, to my recollection, did she perform the step. I have been in the show business for twenty-four years, one of the original Quinn Trio, and am known from coast to coast as a dancer, and particularly for my

"endurance" step. I can corroborate my claim to this step by Bobbie Watson, now in "Irene"; Harry Houdini, Ned Wayburn, Abe Jacobs, Maude Ryan, Frank Q. Doyle, and many others.

It will be a great favor to me if you publish the above.

(Signed) MATTIE "BILLIE" QUINN.

Answers to Queries

Melody—Geo. Evans sang, "I'll Be True To My Honey Boy."

R. O. B.—Joe Choyinski defeated Jim Hall in thirteen rounds at Maspeth, L. I., on January 20, 1896.

B. E. L.—David Warfield was with "The Merry World" Co., the "Canary" and "Lederer Review" in 1895.

C. E. K.—Robert Hilliard played "Lost 24 Hours." The play was preceded by the one-act sketch, "The Littlest Girl."

N. B.—"Bill" Nye (Edgar Wilson Nye), died Feb. 22, 1896, at Asheville, N. C., 46 years old. He was the author of "The Jodi."

E. A.—Howard Kyle is an American, and was born at Shullsburg, Wis. He made his first appearance as the "second grave digger," at Janesville, Wis.

S. E. A.—Robert Fisher was with Jas. A. Hearne in "Shore Acres." Thomas Ince, Grace Felkins, Beatrice Morgan and Edith Taliaferro were other members.

L. O. S.—Christie MacDonald was with Francis Wilson's Co. in "The Lion Tamer," with "Erminie," and with "The Chieftain." She also sang in "The Devil's Deputy," and "The Sphinx."

Old Timer—Paul Allen, of Lester and Allen, died at Bellevue Hospital, New York, Feb. 23, 1896. He was a member of the Big Four (Smith, Waldron, Lester and Allen). Billy Lester died in 1893.

Movies—Tully Marshall was with "The City of Pleasure" Co. at the Empire, New York, in 1895. Elita Proctor Otis, Effie Shanno, Joseph Wheelock, J. H. Gilmour and Chas. Harbury were also in the cast.

V. S. E.—A. S. Lipman played in "The War of Wealth," at the Star Theatre, New York. Joseph Wheelock was also in the cast. Fanny McIntyre, Madeline Bouton, Belle Bucklin and Marion A. Erie were the leaders.

W. O. V.—"Goggles Doll House," was the title of the sketch produced by the "Four Cohans." Josie Cohan featured her bicycle dancing novelty and Geo. M., his automatic dance. This act played repeatedly at the Union Square Theatre.

N. O. B.—Henry Arthur Jones wrote "Michael and his Lost Angel," which was produced at the Empire, New York, Jan. 15, 1896, with Henry Miller, W. H. Crompton, J. E. Dodson, Viola Allen, Ida Conquest and Annie Adams in the cast.

TWENTY-FIVE YEARS AGO

"Louisiana Lou" was the song hit of "The Shop Girl."

Gladys Wallis was with "The Squire of Dames" company.

"There'll Come a Time" was published by Charles K. Harris.

Fred A. Hodgson was with A. M. Palmer's "Trilby" company.

Elonore Duse played Camille at the Fifth Avenue Theatre, New York.

O. M. L.—Mabel Guyer (Mrs. Frank Evans) died November 17, 1907, in Brooklyn, N. Y.

Vernona Jarbeau and J. W. Kelly were on the bill at Keith's Union Square Theatre, New York.

D. O. C.—"The Morals of Marcus" was produced at the Criterion Theatre, New York, with Marie Doro as Carlotta.

The Trocadero Music Hall was opened on the site of old Koster & Bial's, New York, with Pacquerette and Troja on the bill.

Rialto Rattles

ANOTHER—

Asks, "What does Helen Ware?"
WHEN?

DO YOU THINK—

That the Scotchmen of New York refer to the Mayor as a Hyland laddie?

HOW ABOUT THIS?

"You're a million miles from nowhere when you're playing out in the Bronx."

WONDER WHETHER

That new advertising device in front of the New York Theatre is "dragon" them in.

NONE OF THE ACTS

Playing the N. V. A. Sunday nights ever kick about the "supper show,"—that's what they go there for.

AGENTS' NOTE

Nearly time to lay away the old loose-leaf and get out the old golf clubs! Don't forget to pencil yourself in early.

NO NANNETTE

Theatrically speaking, a "flyman" is not necessarily a fast person, nor is he a fly catcher. He generally is far from well, having the "grip" most of the time.

WHY NOT

A subway car telephone so that the actors coming from Harlem can tell those who get on further down the line how they "knocked 'em off the seats" without having to yell.

THE REASON

One act, in writing to Springfield for time, said they did not do a fast act.

When requested to state why not, they wired, "Because we thought Sun time was much slower."

THE WRIGLEY TRIPLETS

Whom we reviewed "In Electricity" last week, write wanting to know why we did not say they were "light on their feet."

Answer:—We were afraid they would light on their head.—(Old stuff.)

CHECKERBOARDS VS. AGENT

"Wearing out the checkerboards at the N. V. A.?" asked an actor of Bill Lykens the agent in the Palace Theatre Building.

"I'm either wearing them out, or they're wearing me out," said Lykens, who plays as long as he can find anyone to help him.

WHERE, OH, WHERE ARE—

All the "Amuses?"
The "Gems?"
The "Happy Hours?"
The "Famils?"
The "Half Hours?"
The "Orphiums."
The "Arcades?"

HE KNEW A DIFFERENT TUNE

Slumming for atmosphere in a notorious cafe dance hall in east Los Angeles, Tod Browning, the film director, asked the negro saxophone player if he knew "Japanese Sandman."

"No, sub," said the coon, "but I knows a Chinese bootlegger!"

WAS IT MEANT LITERALLY?

The electric signs on the Capitol recently displayed the following:

The Saphhead
Capitol Orchestra
and
The Saphhead
Quintette.

FIGURATIVELY SPEAKING

Said one actor to another, "I eight yesterday."

"That's nothing," was the reply, "I sixteen today."

"Whadda ya mean, sixteened," inquired actor number one?

"Eight twice," was the answer.

MELODY LANE

MUSIC ROLL MANUFACTURERS ASK FOR A LOWER ROYALTY RATE

Want Music Men to Make Substantial Reduction in Reproduction Price—Mechanical Men State That Business Is at Low Ebb and Big Losses Prevail

A meeting of representatives of practically all of the big music roll manufacturers was held on Thursday of last week at which a request to music publishers for a substantial decrease in the existing mechanical royalty rate was made. The mechanical end of the music business according to the roll men is in a serious condition and they state that with manufacturing costs at their present high rate and with the prevailing dullness in sales it is impossible to continue in business and pay the existing royalty rate asked by the publishers.

The rate for which the music men are granting reproduction rights to the roll men at present are as follows:—Two cents for instrumental rolls as provided by the statutes, six cents for word rolls of ten cent numbers or those known in the trade as "popular" publications, and twelve cents for thirty cent or high class or operatic numbers, as they are known.

This rate, the roll men declared in their meeting held in the offices of the Music Publishers' Protective Association on Thursday is too large and through E. C. Mills, chairman of the Executive Board, they are requesting the lower rate. The request of the roll men for the reduction followed the story which has been circulated among publishers to the effect that the mechanical reproducers were shopping about in the publishing industry endeavoring to get the lower rate from individual publishers. This story having reached the offices of the music men's association a plan was on foot for the drawing of a

roll contract which would be handled through the association offices and remove the possibility of any publisher member making a cut in price lower than others.

Prior to the meeting some of the roll cutters are said to have taken the matter of a cut in rates in their own hands and deducted a considerable sum from their last royalty statements without consulting the publishers. Needless to say this action aroused much feeling among the music men.

The Q. R. S. company, one of the big roll cutting concerns, is said to have done this and in their last statement deducted some ten per cent from their royalty statements for returned or unsold rolls. It has for years been the custom for the publishers to allow the phonograph record makers ten per cent allowance on their respective statements for breakage, etc., and the record makers evidently feel that they should be allowed the same. The law, however, makes no provision for this, it stating plainly that copyrights owners are entitled to a royalty on all rolls or records manufactured. The roll men state that their business in this respect is in a particularly unfortunate position due to the fact that a return privilege exists which results in a great loss to them. The music men did not take kindly to the reduction made in the Q. R. S. royalty statement and in most instances rendered a bill for the amount deducted.

The entire matter will be threshed out at the next meeting of the Publishers' Association.

ARBITRATING "AVALON" CASE

A movement is on foot to amicably settle the "Avalon" infringement suit between G. Riccardi & Co. and Jerome H. Remick & Co. In their suit, the Riccardi Co., alleges that the song hit "Avalon" is an infringement of an air in the opera "La Tosca."

According to the plans which are now under way, the matter is to be left to three arbiters who will hear the evidence in the matter and render a decision which the parties to the case are to accept.

Augustus Thomas, the playwright; Victor Herbert, the composer, and E. C. Mills, chairman of the Executive Board of the Music Publishers' Protective Association, have been approached to serve on the arbitration board.

The T. B. Harms Co. also has a suit in connection with the song, alleging that "Avalon" was written by one of their staff writers while under contract to the Harms Co. This suit, it is said, will also be amicably settled.

PREPARING WRITERS' CONTRACT

A meeting between George W. Meyer, Gene Buck, and Joe McCarthy, representing the recently formed songwriters' union and E. C. Mills of the Music Publishers' Protective Association was held last week at which the proposed contract which the writers wish adopted for general use in the publishing business was discussed.

The various clauses in the instrument submitted by the writers several weeks ago were carefully gone over and a new tentative agreement prepared. This will be submitted to the music men at their next meeting for action.

The writers wish a standard form of contract prepared which shall be used by all the music houses in connection with the acceptance and publication of musical compositions.

SPIRIT INSPIRES SONGWRITER

SEATTLE, Wash., March 7.—Marie Savage of this city, within the past few months, has composed more than 20 songs that have "caught on" in the Pacific northwest. Prior to the death of a chum, states the composer, she merely sang, but never could write a line of music. She says: "After her death, however, she is with me continually, and when I sit at my piano, it seems as though she were singing in my ears." Mrs. Savage claims that she has never been a student of psychic phenomena, but now that the songs come to her in spirit, she is taking an active interest in the creed. The musician calls her creations "spirit songs."

MARKS GETS KUMMER SONGS

The Edward B. Marks Music Co. has secured the publication rights to Clare Kummer's new songs—"Golden Love" and "See How It Sparkles." Both of these are sung by Sallie Fisher at the special matinee performances given at the Punch and Judy Theatre. The same combination, some years ago, put over Miss Kummer's first hit, "Dearie" as rendered by Miss Fisher in "Sergeant Brue."

FEIST SONG SCORES HIT

"Feather Your Nest," the new Leo Feist song, is scoring a hit of decided proportions in both vaudeville and musical comedy. The number of vaudeville singers that are using it is exceptionally large and in the musical shows commencing with Fred Stone's "Tip Top" at the Globe, scores of the big successful shows are featuring it.

BILLY JAMES IS PROF. MGR.

Billy James has been promoted to the position of professional manager for Jack Mills, Inc., music publishers. He was formerly in vaudeville with Bobby Heath and company, and is the composer of the latter's song hit, "On Your Knee."

"INFANT" SONGWRITER LOSES

The application for an injunction made by Sam Coslow, songwriter, through a guardian, as being under 21 years of age he is, in the eyes of law, an infant, to restrain Joe Ribaud, Joe Gold and Joe Gibson from receiving, and Leo Feist, Inc., from paying royalties on the song, "Grieving For You," was denied last week by Judge Bijur in the Supreme Court.

Judge Bijur in refusing to grant the injunction said in his decision, "it appears that the infant wrote the words of this song and sold it to one of the individual defendants for \$25; that the individual defendants collaborated on the music, and that the corporate defendant, under some agreement with them for royalties or similar compensation, published the song, which is alleged to have become popular and financially successful. The infant recites in his affidavit that after he discovered this fact, he disaffirmed my contract with said defendants . . . and demanded that my name be placed on all copies of the song and that I receive my share of the royalties."

"The guardian ad litem does not claim to have done anything by way of avoiding the infant's contract. The mere fact that no offer was made to return the consideration received by the infant and there is no suggestion in the moving papers that it has been wasted or otherwise disposed of by the infant, or that he has not ample means to repay it."

" . . . It appears from the answering affidavits, which are not denied, that the infant has made a business of writing lyrics. Payments may properly be made to him as compensation for his services and this is particularly true where he has been emancipated or manumitted. There is a general principle underlying all the cases that the transactions of the infant should be upheld so far as they are beneficial to him. In the last analysis, too, I am unable to understand what basis the plaintiff finds for a prayer for relief which seeks not merely a rescission of the infant's act, but undertakes to impose upon those who have contracted with him a contract entirely different from that which they were willing to make. Motion denied."

WILSON SIGNS MUSIC BILL

A bill amending the charter granted by Congress in 1891 to the National Conservatory of Music of America, was signed last week by Ex-President Wilson, shortly before he left office. The amendment gives effectiveness to the charter by making provision for the creation of branches of the conservatory outside of Washington.

The original charter authorized the establishment of a national institution in the District of Columbia, with power to grant and confer diplomas and the degree of Doctor of Music or other honorary degrees.

DETROIT WRITERS IN NEW YORK

Ray Eagan and Richard Whiting, of the Detroit office of Jerome H. Remick & Co., are spending several days in New York and are making their headquarters at the Remick offices in West 46th street.

Eagan and Whiting writers of "Japanese Sandman," brought a new number called "Tea Leaves" with them, which is to be released immediately.

5% DIVIDEND DECLARED

Seamon Miller, referee in bankruptcy of Gilbert & Friedland, Inc., has sent a notice to the various creditors of the bankrupt concern stating that a five per cent dividend out of the estate of the music publishing house has been declared and is payable to all creditors.

GREEN NOT WITH HARRIS

Mort Green, well known in music publishing circles, is not with Chas. K. Harris as recently published, but is planning to join the staff of another publisher.

COLUMBIA PASSES DIVIDEND

At the regular meeting of the directors of the Columbia Graphophone Company, held last week the usual quarterly dividend of 25 cents cash and 1-20 of a share in common stock per share was omitted. The regular quarterly dividend of 14 per cent on the preferred was declared payable April 1 to stockholders of record March 10.

The passing of the common dividend, due according to a statement made by Van Horn Ely, president of the company, to "present industrial conditions and desirability of maintaining the present strong cash position of the company," was no surprise to music publishers who have for the past year felt the slump in music sales which now prevails in the mechanical end of the business. The scarcity of big selling song hits is having its effect in all branches of the mechanical reproducing end.

The Columbia Graphophone Co. common stock hit a high record mark in 1919 when it was quoted at 75¼. In 1920, it was at 65½ and since then it has dropped to 7½ at which it was quoted on the market early this week.

HYMN WRITER DIES

Mrs. Jessie B. Pounds, hymn writer, died at her home in Cleveland, Ohio, on March 4. She was buried at Hiram, Ohio, on the following day. The deceased has to her credit over 600 hymns, the most popular being, "Beautiful Isle of Somewhere," which was sung at President McKinley's funeral, and which was repeated as her farewell dirge.

MILLS ON EASTERN TRIP

Jack Mills, of the Jack Mills, Inc., music publishers, is touring the New England States in the interest of the firm's catalogue.

"THE CRAZY BLUES" SONG

A report has been published to the effect that Frederick Bowers, the actor-manager, brought a suit at law against Perry Bradford, who wrote a song which Bowers published, called, "Broken Hearted Blues," alleging that Bradford had used about sixteen bars of the melody and lyrics of the song in a number called, "Crazy Blues," which has been recorded by the Victor, Columbia, Pathe, Emerson, Brunswick and others. The number was made famous by Mamie Smith on the "Okeh" records. Bradford, in connection with the above report, states that he has never been served with papers in the case or in any action regarding the "Crazy Blues" song and in so far as he knows, no action is pending.

HARRISON CO. OPENS

The Harrison Music Co., of Detroit, are temporarily located in the Strand Theatre Building, New York, with Barrie C. Bloedon, eastern representative, in charge. They will open at 1650 Broadway, New York, on March 25. N. H. Harrison, formerly with Shapiro, is the president of the corporation.

SHIPMAN WRITES OPERETTA

Samuel Shipman, writer of "Friendly Enemies," "East is West" and other successful plays, has turned to musical comedy, having completed the book for "The Kiss Charm," the music of which has also been finished. The operetta will soon go into rehearsal.

NEW FIRM RELEASES SONG

The Barrist & Bernstein Music Co., of Philadelphia, Pa., has released a new fox trot number, "Sweet Daddy, Hold Me." The number is meeting with considerable success.

Dippy Diers opens at the Hippodrome, Sheffield, July 17.

Lillian Herlein will shortly present a new act with three people.

Jean and Tommy Baldwin are playing the Stadium, Brooklyn, the last half.

Harold Conway, director of the Orpheum publicity department, is still ill.

The Althoff Sisters, re-open their act the last half of this week at Fox's Crotona.

Larry Semon is reported to be engaged to marry his leading lady, Lucille Carlisle.

Anna Codee is the featured player in the new Shubert show "The Whirl of the Town."

Glenn Condon celebrates his first anniversary as editor of the *Vaudeville News* this week.

Teddy Ogle has written a new act in which he will appear himself, assisted by a partner.

Chad and Monte Huber who were formerly with "So Long Letty" are now in vaudeville.

Rose Rolando, the dancer in the "Rose Girl," has been placed under contract by Max Hart.

Eddie Sherman was operated on last week for an abscess in the cheek by Dr. S. B. Ross.

Margaret John and her mother returned to Los Angeles last week, after four weeks in New York.

Sid Marion will join Johnny Dooley in the latter's vaudeville act, leaving burlesque to do so.

Flora Hollister was married to Arthur Hoe, a non-professional, at Riverside, California, recently.

Harry Bulger will shortly leave for the west where time has been arranged for him by Mercedes.

Harry Pilcer will open a new theatre, "The Gaby Deslys," in Paris this summer in memory of the dancer.

Theodora Warfield has succeeded Ann MacDonald as leading lady with the Princess Players in Des Moines.

Montagu Love will star in "Survival of the Fittest," when it opens at the Greenwich Village Theatre, March 14.

Frank Stafford has been booked by Jack Fox for ten weeks on the Gus Sun time, opening at Toledo, May 16.

Vivian J. Rose, twenty-four, an actress, is to be married to Lieut. Col. Guy Cushman, of Fort Des Moines shortly.

Nelson and Chain have left Fanchon and Marco's "Satires" and are contemplating a reentry into vaudeville.

Sydney Wilmer, of Wilmer and Vincent, left last Friday on a three weeks' trip to Brazil, accompanied by Mrs. Wilmer.

Henry Obsfield, head of the Apeda Studios, is ill with a sprained back, due to playing handball at the Friars' Club.

George T. Greely, who has been in vaudeville, is now playing the Claridge in Montreal; booked by Lillian Bradley.

Mr. and Mrs. John Barrymore became the parents of a baby girl, born at their home on Thursday morning, March 3.

The Tripoli Trio have been brought from the west by the Mercedes agency, and will be seen in New York shortly.

Sallie Stembler and Brother, open on the Sun time at Toledo, May 30, with ten weeks to follow; direction of Jack Fox.

ABOUT YOU! AND YOU!! AND YOU!!!

Bella Belmont, who is doing a single around Detroit was called to St. Louis by the illness of her mother last week.

Allen Holubar, who produced Man, Woman, Marriage, was formerly leading man for the Mozart Players in Elmira.

The Kinkaid Kilties have been booked for a tour of the Loew time beginning April 4, in Boston, by Abe I. Feinberg.

George Hale is now doing the dancing specialties with the road show of "The Midnight Rounders," and is scoring a big hit.

Corinne Carter, wife of Carter, the Great, a magician, has patched up her differences and will join him in New Zealand.

Jack Benny, who was compelled to cancel the first half of last week at the Flatbush Theatre due to tonsillitis, has recovered.

Sam Ward, formerly Faulkner and Ward, will be seen in a new act produced by Mercedes, entitled, "A Gentleman from Mexico."

Milton Nobles, Jr., returns to the stage after a three years' absence, in "Happy New Year," under the John Golden management.

Marjorie Davis, who appeared in "Over There" and "She Walked in Her Sleep," was married recently in Chicago to Lyle Albright.

Marjorie Sweetser will be featured in Nick Fellman's new act; six men will assist Miss Sweetser in a dancing specialty.

Arthur Byron left "Transplanting Jean" which played in Philadelphia last week and has started rehearsals in "The Ghost Between."

Bert Williams, who is under a three year contract with A. H. Woods, will be seen next season in a musical comedy, "The Pink Slip."

Alfred Armand has joined Jack Babson and Eddie Rath in a three-act; they are playing out of town this week on the Keith time.

Mrs. Alice Chapin joined the cast of "Rollo's Wild Oat," at the Punch and Judy Theatre Monday night, playing the part of Aunt Jane.

Gladys Hart has been placed by Lillian Bradley with Saenger and Jordan's "Good Morning Judge." The show is playing Canadian time.

Ray Seigel, secretary to Henry Chesterfield of the N. V. A., is taking a vacation at Palm Beach this week, resting up after a recent illness.

May Trude, who is now appearing as hostess at the Cafe De Beaux Arts, has been made a flattering offer by an Atlantic City Hotel.

Walter Vincent, of Wilmer and Vincent, returned on Monday from a sojourn at Palm Beach, where he and Mrs. Vincent have been vacationing.

Billy Mason, notwithstanding a notice given, will remain with Jim Jam Jems in Chicago. Another comedian tried in the part failed to "make good."

William Raymond Sill, who recently recovered from his illness, has taken up his duties as publicity director of the Producing Managers' Association.

Louise Francis has been booked by Harry Walker for the National Musical Stock Co. at the National Theatre in Detroit and opens there March 21.

Belle Wallace, formerly prima donna of the Aborn Opera Co., has signed for two years with Mercedes, and opens in New York in a new act April 1.

Alma Burnham, Betty Coburn, dancers, Ada Langley, soprano, and the Smith Sisters have been placed by Harry Walker for the Mt. Morris theatre this week.

Vera Carlton has been engaged to appear in the Greenwich Village Follies of 1920. She owns the Smith Ranch, in the Panhandle country of Western Texas.

Adele Sturtevant leaves shortly for a twenty-weeks' engagement in the west, joining the "Girls of the Golden West" at Oklahoma City in time to open April 3.

Irene Delroy, who is working with Tom Patricola, will be guest of honor at several dinners this week, as she is working the Majestic, Chicago, which is her home town.

Jeanne La Pelletreau has dismantled her uptown studio preparatory to an engagement in a production. La Pelletreau is a classic dancer, a pupil of Ruth St. Denis.

The Four Hunters Quartette have been booked for a full week at the Mt. Morris Theatre, New York, by Lillian Bradley this week; the Mt. Morris is a split house.

Clarence Harvey has signed a contract with the Shuberts to appear in "The Whirl of the Town," the new review which opened at Poli's Washington, on Sunday next.

Marlow and Thurston opened in a new act out of town last week and will shortly be routed over the Keith time; Miss Marlow was formerly known as Grace Hanson.

Shirley Braithwaite, William Hawley and Tom Cameron will be seen in a new dramatic fantasy, "The Year's Last Minute," at the Scenic Artists' ball on March 9.

H. M. Johnson, formerly director of the Chicago Opera Company, sailed yesterday aboard the White Star liner *Canopic*, bound for the Azores, Gibraltar, Naples and Genoa.

Nat Dorfman, of the Sunrise Picture Corporation, is casting players for two new productions, which will have as their center, the period just preceding the Christian era.

Louise Blamid, who played the High Priestess in "Aphrodite," and who also posed for the original poster for that production, will sail for London March 22 on the *Aquitania*.

Keller Mack, of the team of Mack and Earl, retired from the bill at the Princess Theatre, Montreal, last Monday on account of illness. Ann Grey, of the St. Denis Theatre, doubled.

Joseph F. Warden, interlocutor with the Black and White Revue, was initiated into the Elks at Charlotte, North Carolina, recently; he was originally a member of the Philadelphia branch.

Nat Vincent, formerly of "A Trip to Hitland," and Blanche Franklyn, formerly of Franklyn and Firmin, will shortly be seen in a new act, "A Tale of a Song to Be Told a Bit Different."

Silas B. Fishkind, formerly assistant dramatic editor of the New York *Tribune* and recently general press manager for Arthur Hopkins, has retired from theatrical activities.

Edwards and Francis in "The Stage Door Johnny," by Jack McGowan, just returned from Pittsburgh, where they have been playing Keith time, will be seen around New York shortly.

May Leslie, formerly stage manager of the Century and hostess of "Paradise," staged the dances of "Musical Chairs," an amateur musical comedy presented at the Waldorf-Astoria last week.

Mrs. Nannie Ryan, widow of Joseph J. Ryan, was granted the appointment of a temporary administrator of her late husband's estate, pending the trial of will contest she has instituted.

The Hello Trio was booked by the Harry Walker agency for Jimmy Hodge's "Havana Girl"; the act is playing Keeney's Brooklyn the first half and Wilkes-Barre, Pa., the last half of this week.

The Amaranth Sisters and Co., formerly featured in the New York Hippodrome, will open in a new act written and produced by Mercedes, at Loew's Orpheum in New York, week of March 25.

Kitty Bicks has been added to the ensemble of "The Rose Girl" at the Ambassador Theatre. While a member of the "Passing Show of 1918," she introduced the modernized version of the Chicago fox trot.

John Golden and Winchell Smith are at Palm Beach, Fla., spending a short vacation with golfing, yachting and other sports. They will return to New York in time to be at the opening of "Happy New Year."

Julia Marlowe has been admitted into fellowship with scholars, the honorary degree of LL.D. having been bestowed upon her by George Washington University. This is the first university so to honor an actress.

Grace La Rue and Hale Hamilton are to be the guests of the executives of the Flower Show, on its opening date—March 15—at their Tea Room social, the proceeds of which are devoted to Bellevue Hospital charity.

Jimmie Hodges and his musical comedy company had the honor of playing before President Harding last Monday night at a special entertainment held for the Shriners of Baltimore at the Lyric Theatre in that city.

William Kent was suddenly called away from the Alhambra Theatre last Wednesday evening by the news of his father's serious illness. He was appearing in C. B. Maddock's "Bubbles," and in his own act "Shivers."

Doris Keane, playing in "Romance" at the Playhouse, has collected into book form for publication, poems originally written and dedicated to her by soldiers in the trenches. The poems were received during the star's engagement in London.

The bill at the concert at the Century Theatre last Sunday, was made up of the following: Bert Clarke and Flavia Arcaro, Phil Baker, Walter C. Kelly, Dooley and Sales, Albert Donnelly, Al Shayne, John Guiran and La Petite Marguerite, Sam Moore and Harpist, Ethel Davis, and the Three Jahns.

Arthur Geary, tenor, and Mary Winifred Skelton, a dancer, both appearing in "Good Times" at the Hippodrome, were married Feb. 18, at the Church of the Transfiguration (Little Church Around the Corner) by Rev. George O. Houghton, the pastor. Edward E. Roelker, head of the technical staff of the big show house, and Bernice Montague, were the attendants at the ceremony.

At the Central Theatre, last Sunday, the following acts made their appearance: Johnny Dooley, Al Shayne, Walter C. Kelly, Sammy White, Harry Rose, Virginia Day & Co., Mignon, Corinne Arbuckle, Berenice LeGrande, and Grace Doro. At the Winter Garden, the headliners were Marie Dressler, Harry Watson, Walter C. Kelly, The Sheltons, Harry Rose, Ethel Davis, Aunt Jemima, Sam Ash, Three Jahns, Berenice LeGrande, and others.



EXCEPTIONAL!

It Is Not A Submarine—
But Al Jolson's and Eddie Cantor's Big Song Hit

GRIEVING-4-U

For Singles—Great—And Some Nifty Doubles Of All Kinds—Clinch This Cinch
By Joe Ribaud Joe Gold Joe Gibson

Makes Good Easy—Just Sing This One And See How Soft
It Is To Put It Over

Feather Your Nest

All Sorts of Versions
By James Kendis, James Brockman
and Howard Johnson

YOU CAN'T GO WRONG
WITH A FEIST SONG



ST. LOUIS
401 Calumet Building

SAN FRANCISCO
Pantages Theatre Building

BOSTON
181 Tremont Street

TORONTO
193 Yonge Street

Willie and Eugene Howard's Skymoot

UNDER HAWAIIAN

By Fred Rose and
For Singles—Doubles And H

Right Out Ch

Nestle In Your

A Lullaby Fox Trot of Un
And Double Versions—

By Lou Hersch

LEO F
711 Seventh A

SENSATIONAL!



s Sky in the Passing Show of 1921

BREATH IN SKIES

ose amie Erdman
And Harmony Combinations

t Ohe Cradle

Daddy's Arms

of Un Appeal—Cute—Single
ions—Male And Female

ersch d Joe Burke

They
Speak For Themselves

Two Sweet Lips

By Milton Ager
A Regular Hit by a Regular Writer for Regular Singers
A FOX TROT Tempo—Irresistible

A Two Way Hit—Singers Are Dancing It—And Dancers Are Singing It

I NEVER KNEW

(I Could Love Anybody Like I'm Loving You)
Great for Ballad or Jazz Singers
By Paul Whiteman-Tom Pitts-Ray
Eagan and Roy K. Marsh

SING A FEIST SONG
BE A STAGE HIT

FEIST, Inc.

th A New York

CHICAGO
Grand Opera House Building

PHILADELPHIA
Globe Theatre Building

MINNEAPOLIS
216 Pantages Building

KANSAS CITY
Gayety Theatre Building



TWO GREAT SONGS

By BERT KALMAR and HARRY RUBY

A Sure Fire Hit

ANGELS

(But we call them Mothers down here)

ANGELS
(We Call Them Mothers Down Here)

By BERT KALMAR
and HARRY RUBY

Valse moderato

Voice

I watched a sweet lit tle ted die, One day at
Ev'ry one learns in his child hood, Far a die

play, and I heard him say, "Dad dy, dear, what is an
lies th' dear moth' er's eyes, It's just like sweet an gels

an sing- ing, His dad dy sighed, And then re plied:
When moth' er cross'd, Lul la bye tunes.

Chorus

An gels have seeds that are pure, An gels have
hearts full of love, They hear the pray'rs of
ba bies, Watch ing each one from a bove.

They're al ways hov' er ing near, Ban ish ing
sor row and fear, God calls them an gels in heav

en But we call them 'moth'ers' down here here

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The Most Beautiful Ballad Written in Years

Don't Miss This Sensational Comedy Song

REBECCA

REBECCA
(Came Back From Mecca)

By BERT KALMAR
and HARRY RUBY

Moderato

Voice

A cross the way from where I live, there lives a girl and her name is Re-
In Mec-ca where the nights are hot, Re-bec-ca got an aw-ful lot of

bec-ca—She's twen-ty-three; She saw an o ri-en-tal show, and then de-cid-ed
learn-ing—She cert-ainly did; She goes to sleep when shadows creep, and has to keep a

she would go to Mec-ca—across the sea, And so she went, one
bowl of in-cense burn-ing—some class-y kid, Her moth-er feels so

day—To Tur-key far a-way, And she lived near the Sul-tan's den; She
sad—Her broth-er Moe is mad, And he keeps on complain-ing so

stayed there just two years—Got full of new i-deas, And now she's back home a-gain.
sat is-fy her whim—She keeps on call-ing him, "Mo-ham-med" in-stead of Moe.

Chorus

Since Re-bec-ca—came back from Mec-ca—All day long she keeps on smok-ing Turk-ish to-
Since Re-bec-ca—came back from Mec-ca—All day long she keeps on smok-ing Turk-ish to-

-bec-ca—With her veil up-on her face, She keeps danc-ing round the place—And yes-ter-day, her
-bec-ca—She says on a Turk-ish rug, Ev-ry-one says she's a bug—And since she's back home

fa ther found her with a Turk-ish towel a-round her; Oh! Oh! Ev-ry-one's wor-ried
from the Ha-rem—she's got clothes but she don't wear 'em; Oh! Oh! Ev-ry-one's wor-ried

so; They think she's cra-zy in the dome; She's as bold as The-da Ba-ra.
so; She made the Sul-tan lose his throne; Once her lit-tle sis-ter Son-fa.

The-da bare but Becky's bar-er; Since Re-bec-ca came back home, Since Re-home, D.S.
Wore her clothes and got pnce-mon-ia; Since Re-bec-ca came back home, Since Re-home.

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Plenty of Catch Lines and Comedy Double Versions

ORCH. IN ALL KEYS NOW READY—WIRE, WRITE OR PHONE TO

Waterson-Berlin & Snyder Company

STRAND THEATRE BUILDING, 47th Street and Broadway, New York

MAURICE ABRAHAM, General Professional Manager

FRANK CLARK, Mgr., 81 W. Randolph St., Chicago, Ill.

FRED KRAMER
Detroit Opera House
On the Campus
Detroit, Mich.

MORT HARRIS, Mgr.
602 Pantages Theatre Bldg.
San Francisco, Cal.

DON RAMSEY, Mgr.
250 Tremont St.
Boston, Mass.

HARRIS FRIEDMAN, Mgr.
35 East Fifth St.
Cincinnati, Ohio

FRANK WATERS, Mgr.
Globe Theatre Bldg.
Philadelphia, Pa.

MURRAY WHITMAN, Mgr.
38 W. Main St.
Buffalo, N.Y.

JIM KESSEL, Mgr.
78 Superba Theatre Bldg.
Los Angeles, Cal.

DICK REEVES, Mgr.
235 Loeb Arcade
Minneapolis, Minn.

JOE HILLER, Mgr.
347 Fifth Ave.
Pittsburgh, Pa.

HARRY C. LORENZ, Mgr.
Columbia Theatre Bldg.
St. Louis, Mo.

HARRY KIRSCHBAUM, Mgr.
Gordon Koppel Bldg.
Seattle, Wash.

PHIL JULIUS, Mgr.
Mannan Hotel
Cleveland, Ohio

B. F. KEITH VAUD. EX.

NEW YORK CITY.

Riverside—Mabel Burke & Co.—Russell & Devitt
—Burns & Frabito—Nat Nasarro & Band—Clara
Morton—Four Mortons—Maria Lo.
Colonial—Fink's Mules—Frank Mullane—Dem-
arest & Collette—Ona Munson—Kane & Herman
—The DeLyons.

Alhambra—Ryan & Ryan—Eva Shirley—Sully
& Houghton—Prisco—Princess Rajah.
Royal—Evans & Perez—El Cota—Bert Levy—
Davis & Darnell—Wm. Rock & Girls—Watts &
Bawley—Bostock's Riding School.
Jefferson—Mennette & Sidell—Irving & Jack
Kaufman—Chic Sales—Masters & Kraft Revue—
Grace Nelson—Clayton & Edwards.
Hamilton—Nana & Co.—Bernard & Garry—
Wood & Wyde—Pressler & Klaiss—Wm. Kent &
Co.—Harry Cooper—Bubbles—Avey & O'Neill—
Lohse & Sterling.

Broadway—Al. H. Bell—Franklyn Charles & Co.
—Furman & Nash—Swift & Kelly.
51st Street—Mason & Keeler—La Bilbilita—
Will Oakland—Arnold & Lambert—Hughes &
Nerrett—Parker Bros.
Coliseum (First Half)—Brooks & Powers.
(Last Half)—Nash & O'Donnell—Duffy & Sweet-
ney.

Regent (First Half)—Nash & O'Donnell—Ed-
wards Trio—Duffy & Sweeney. (Last Half)—
Three Dennis Sis.—Gallagher & Martin.

BROOKLYN, N. Y.

Orpheum—Bud Snyder & Co.—Jean Adair & Co.
—George M. Rosener & Co.—Bussell & Parker—
Yvette Rugel—Van & Corbett—Howard's Ponies.
Bushwick—Edwin George—Herbert Ashley—
George M. Rosener—Wm. Gordon Dooley Revue—
Brown & O'Donnell—Dolly Kay—Bradna & Der-
rick.

Flatbush—For Pity's Sake—Libonati—Bensee &
Baird—Belle Baker.

BALTIMORE

Maryland—Rekoma—Lewis & Henderson—Bobb
by Bernard & Co.—Polly & Oz—Bronson & Bald-
win—Gus Edwards & Co.—Sylvia Clark—Ma-
honey & Auburn.

BUFFALO

Shea's—Sealo—Dotson—Margaret Ford—Wilson
Bros.—Flashes—The Sharrocks—Tom Readings.

BOSTON

Keith's—Clown Seals—Jack Joyce—Low &
Jean Archer—Wilton Sisters—Morris & Camp-
bell—Bushman & Bayne—Vernon Stiles—Schichtl's
Mannikins.

CINCINNATI

Keith's—Bellies Duo—Harry & Grace Ellsworth
—Dooley & Storey—Cathedral Singers—Ellmore
& Williams—Hyams & McIntyre—Margaret Young-
Latoy & Vesta.

CLEVELAND

Keith's Hippodrome—Davis & Pelle—Chabot &
Tortini—Brown, Gardner & Barnett—Morgan &
Gates—Joe Howard's Revue—Four Aces.

COLUMBUS

Keith's—Choy Ling Hee Troupe—McFarland
Sisters—June Mills—Thos. E. Shea & Co.—Val
& Ernie Stanton—Creole Fashion Plate.

DETROIT

Temple—Mme. Doree's Operalogue—Tom Patri-
cola & Co.—Bernard & Townes—Ara Sisters—The
Adrolts—Cook & Smith—Hazel Moran—A. C. As-
tor.

DAYTON

Keith's—Samoya—Big City Four—Marshall
Montgomery—The Leightons—Clark & Bergman—
Ruth Roy—Fred Lindsey & Co.

ERIE

Colonial—Pierce & Goff—Rialto's Look—Three
Weber Girls.

GRAND RAPIDS, MICH.

Empress—Lawton—Ben Smith—O'Donnell &
Blair—Wright & Dietrich—Under the Apple Tree
—Wanzer & Palmer—Ladora & Beekman.

HAMILTON, CANADA

Lyrio—Bill Genevieve & Walter—Elkins, Fay
& Elkins—Clark & Verdi—Geo. Moore & Co.—
Toney & Norman—The Duttons.

JOHNSTOWN & PITTSBURGH

Majestic & Sheridan Square—Jerome & Newell
—Geen Barrows—Quixie Four.

INDIANAPOLIS

Keith's—Roy Harrah & Co.—Walters & Wal-
ters—Ed. Morton—Beth Beri & Co.—Claudius &
Scarlet—John B. Hymer & Co.—Van Hoven—
Four Lamy Bros.

LOUISVILLE

Mary Anderson—Lady Alice Pets—Great How-
ard—Harry Holman & Co.—Innis Bros.—Mr. &
Mrs. James Barry—Eddie Leonard & Co.—Os-
borne Trio.

LOWELL

McLaughlin & Evans—Betty Don & Co.—Ar-
thur Whitelaw—Anderson & Graves—Miller &
Mack—Nathan Bros.

MONTREAL

Princess—Samstead & Marion—Mr. & Mrs.
Norcross—Senator Francis Murphy—Mabel Tal-
ferro—Clara Howard—Ellis Shields—T. & Kitty
O'Meara.

OTTAWA

St. Denis—Buchridge Casey & Co.
Dominion—Lind Bros.—William Ebbs—Mack &
Bari—Sybil Vane—Dugan & Raymond—Mel Klee.

PROVIDENCE

Keith's—Margaret Taylor—Joe Bennett—Loven-
berg Sisters & Meary—Alexandria—Indoor Sports
—Marie Nordstrom—Elsie La Bergere.

PORTLAND

Keith's—The Rials—Rube Walman—Cartmell &
Harris—Stanley & Lee—Juliet—Billy Glasson.

PITTSBURGH & JOHNSTOWN

Sheridan Square and Majestic—Frank Shields—
Gertrude Taylor & Co.—William Hallen—Flying
Hens.

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Rexnax Building, 25 West 6th Street

VAUDEVILLE BILLS

For Next Week

PATERSON

Majestic (First Half)—Flagler & Malla—Bar-
ron & Edwards. (Last Half)—Dave Winnie.

PITTSBURGH

Davis—Wilbur & Adams—Palo & Palet—Harry
J. Conley & Co.—Vincent O'Donnell—May Wirth
& Co.—Eddie Rose—Trixie Friganza—Walter
Manthey & Co.

QUEBEC

Auditorium—Mabel Fonda Trio—Two Rossellas.

ROCHESTER

Temple—Jane & Katherine Lee—Hymack—Hor-
lick & Sarampa Sisters—Pearson, Newport &
Pearson—Ethel McDonough—Hal & Francis—
Homer Romaine—The Brightons.

SYRACUSE

Keith's—Robbie Gordone—Green & Myra—Ida
Mae Chadwick & Dad—Will J. Ward & Girls—
Eddie Foyer—Valerie Bergere & Co.—Rome &
Gaut—Pearl Regay—Lucas & Inez.

TORONTO

Hippodrome—The Kervilles—La Mert Bros.—
Lady Sen Mai—Century Girls—Stafford DeRoss
Trio.

Shea's—Helen Jackley—Rolls & Royce—Anders-
on & Yvel—Claudia Coleman—Santos Hayes
Revue—Joe Cook—Alexandria Bors & Evelyn.

TOLEDO

Keith's—McRae & Clegg—Eric Zardo—Georgia
Campbell & Co.—Ja Da Trio—Pedestrianism—
Lillian Shaw—Mantell & Co.

WASHINGTON

Keith's—Marlotte's Mannikins—Ciccolini—Ju-
lius Tannen—Ethel Levy.

WILMINGTON

Garrick—Arena Bros.—Mother Goose—Joseph-
son's Icelanders.

YOUNGSTOWN

Keith's Hippodrome—Boyce Coombs—Muldoon,
Franklin & Rose—Zuhn & Dries—Vine Daly &
Co.—Welch, Mealy & Montrose—Helen Keller—
Herbert & Dare.

ORPHEUM CIRCUIT

CHICAGO, ILL.

Palace—Julian Ellings—Jimmy Lucas & Co.—
Bob Hall—Mary Haynes—Murphy & White-
Mijarles & Co.—Tango Shoes—Beeman & Grace-
Ruth Howell Duo.

Majestic—Adelaide & Hughes—Lambert & Ball-
Mile, Lettzel—Olson & Johnson—Ames & Win-
throp—Sidney Phillips—Charles Wilson—Three
Bobs—Karl Emmy's Pets.

State Lake—Courtney Sis. & Bd.—Ye Song
Shop—Brown & Weston—Emily Darrell—Barnes
& Freeman—Ford & Cunningham—Anger &
Packer—Libby & Sparrow—Booth & Nina.

DES MOINES, IA.

Orpheum—Leighner Sis. & Alex.—Billy Mc-
Dermott—Healy & Cross—Elsa Ruegger & Co.—
Wm. Mandell & Co.—Fenton & Fields.

DULUTH

Orpheum—Blossom Seely & Co.—Pistel &
Johnson—4 Gossipe—Prosper & Moret—Sansone &
Bellina—Loyola Adler & Co.—Joe Towle.

DENVER

Orpheum—De Wolf Girls—A Hungarian Rhaps-
ody—Valentine & Bell—Belle Montrose—Step
Lively—Volney & La Tour—Herbert Brooks.

EDMONTON & CALGARY

Orpheum—Delmar & Kolb—Murray Girls—
Edith Clifford—Franklyn Ardell & Co.—Tom
Smith & Co.—Bert Melrose.

KANSAS CITY

Orpheum—Vera Gordon—Whitfield & Ireland—
Grant Gardner—Kirksmith Sisters—Johnson, Bak-
er & John—Breakaway Barrows—Geo. MacFar-
lane—Lew Dockstader.

LOS ANGELES

Orpheum—Elizabeth Brice & Co.—Janet of
France—Tuscano Brothers—Stuart Barnes—Ham-
dell & Deyo—F. & O. Walters—Vokes & Don—C.
& F. Usher.

LINCOLN

Orpheum—Frances Pritchard & Co.—Peggy
Bremen & Bro.—Beatrice Morgan & Co.—Bobby
Randall—Conroy & Howard—Sig. Friscoe—Gor-
don's Circus—Rae Samuels.

MILWAUKEE

Palace—Billy Arlington & Co.—Edith Clasp-
ar—B. Wolfe Gilbert—Dale & Burch—El Clevé—Har-
vey, Heney & Grace—Ourzon Sisters—Hayatake
Brothers.

Majestic—The Cansinos—Ce Dora—Solly Ward
& Co.—Herbert Clifton—Mason & Cole—Garcia-
etti Brothers—The Le Groves—Lew Cooper.

MEMPHIS

Orpheum—Corinne Tilton Revue—Babcock &
Dolly—Bigelow & Clinton—Amoras Sisters—Ed
& Mack Williams.

MINNEAPOLIS

Orpheum—Geo. Jessel's Rev.—Goslar & Lubby
—Selbini & Nagel—Owen McGivney—An Artistic
Treat—Oscar Lorraine—Grant Gardner.

NEW ORLEANS

Orpheum—"On Fifth Avenue"—Margaret Pa-
dula—Imhof, Conn & Corinne—Rae E. Ball &
Bro.—Claude Golden—Kluting's Animals.

OAKLAND

Orpheum—Albertain Rasch & Co.—Rice & New-
ton—Johnny Burke—Grey & Old Rose—Harry
Kahne—Flying Mayors—Flo Lewis.

OMAHA

Orpheum—Irene Franklin—Jimmy Conlin & Co.—
Lane & Harper—Daisy Nellis—Herbert's Dogs
—Selbini & Grovini—Joe Laurie & Co.

PORTLAND

Orpheum—"Moonlight"—Fredkin & Tell—Chas.

Irwin—The Nagfys—Bobby O'Neill & Queens-
Finn & Sawyer—Alfred Farrell & Co.

ST. LOUIS

Orpheum—Henry Santrey & Rd.—Victor Moore
& Co.—Montgomery & Allen—Mrs. Gene Hughes
—Harry & Anna Seymour—Price & Bernie—Hu-
bert Dyer & Co.—John & Nellie Olms.
Rialto—Ford Sisters & Co.—Leo Beers—Dono-
van & Lee—Yates & Reed—Galetti & Kokin—
Harry Teuda.

SALT LAKE CITY

Orpheum—Wm. Seabury & Co.—Kenny & Hol-
lis—J. C. Nugent—Oakes & DeLour—Dora Hil-
ton—McLallen & Carson—Mr. & Mrs. G. Wilde.

SIOUX CITY

Orpheum—Tracy & McBride—Hackett & Del-
mar Rev.—Old Time Parkies—The Langdons—
Winton Brothers—Bernard & Ferris—Buddy Wal-
ton—Emily A. Wellman—Clayton & Lennie—
Turner & Grace.

SEATTLE

Orpheum—Alice Lloyd—Cressy & Dayne—Aah
& Hyams—Oscar Mirano Trio—B. & B. Wheeler
—Paul Nolan & Co.

SAN FRANCISCO

Orpheum—Arman Kalls & Co.—Roy Conlin—
Bessie Browning & Co.—Gene Greene—Emerson
& Baldwin—Alfred Latell & Co.—Page & Green
—Valeska Suratt & Co.

SACRAMENTO & FRESNO

Orpheum—For Pity's Sake—Hampton & Blake
Burke & Betty—Hammond & Moody—A Minia-
ture Revue—Delmore & Lee—Annette Kellermann
Co.

ST. PAUL

Orpheum—Koscoe Alls & Co.—Fall of Eve—
Jack La Vier—Roy & Arthur—B. & I. Walton—
Langford & Fredericks—Joy Browning.

VANCOUVER

Orpheum—Four Fords—Harriet Rempel & Co.—
Moss & Frye—Everest's Circus—Otto & Sheridan—
Margaret & Alverer—Holmes & La Vere.

WINNIPEG

Orpheum—Cummins & White—Ben Harney—
Alan Brooks—Williams & Pierce—McConnell Sis.
—Bully Beards—Sylvester Family.

F. F. PROCTOR

Week of March 7

NEW YORK CITY

Fifth Ave. (First Half)—Geo. Rosener—Cleo
Gasolgue—Gallagher & Rolley—Daly, Mack &
Daly—Fixing the Furnace. (Second Half)—Foley
& Lature—Beatrice Dale.

58th St. (First Half)—Bernard Thornton—
Flanagan & Stapleton—Dave Winnie—Rose Sis-
ters & Lamar—Duffy & Sweeney—Jack Conway
Co. (Second Half)—Fred & H. Dale—Muller &
Stanley—Florence Tompini—Lynch & Zeller—Mas
Vord Revue.

125th St. (First Half)—Gellis Troupe—Sawyer
& Eddy—Edna Bennett—Burns & Frabito—Bob &
P. Valentine. (Second Half)—Eddy & Earl—Be
Cautious Girls.

Harlem Opera House (First Half)—Libonati—
Hughes & Merritt—Cook & Sylvia—Jarvis & Har-
rison—Rieler & Schofield. (Second Half)—Daly,
Mack & Daly—Lorraine Sisters—Rose Wanda—
Edwin George—Howell & James.

23d St. (First Half)—Bullet Proof Lady—Edna
Luby—Reynolds Trio—What's the Idea—Edwin
George—Smith & Troy—Max Ford Revue. (Second
Half)—Gellis Troupe—Fred & M. Dale—Once
Upon a Time—Irene & Bernie Hart—Muller &
Stanley—Sutter & Dell—Jupiter & Mars. (Sec-
ond Half)—Dennis Sisters—Duff & Sweeney—Dave
Winnie—Jack Conway Co.—Matthews & Ayres.

Mt. Vernon (First Half)—Belle Baker—Lorraine
Sisters—Anderson & Burt. (Second Half)—Wm.
Kent & Bubbles—Tony & George—Richard Kean.

B. F. KEITH VAUDE. EX.

ALBANY

(First Half)—Miss Ioleen—Jean Metcalf Co.—
Arthur & Belford—Sabbott & Brookway—Reckless
Eve—Hendricks & Stone—Beginning of the World.
(Second Half)—Walthron & Princeton—Mack &
Dean—Green & Myra—Sidney & Townley—Bush-
man & Bayne—Harry Antrim—Page, Hack &
Mack.

AUBURN

(First Half)—Ballot Trio—Dwon & Shepard—
Diamond & Brennan—Marie Sparrow—Princeton
Five. (Second Half)—Starr Seals—Princess Nai
Tai Tai—Burke, Walsh & Nana—Merlin—Four
Readings.

AMSTERDAM

(First Half)—Australian Woodchoppers—Jones
& Greenlee—McDevitt, Kelly & Quinn—Will Oak-
land—Little Cinderella. (Second Half)—Geo. &
Lilly Garden—Tommy Allen Co.—McCol & Gilda
—Phina & Co.

ALTOONA

(First Half)—Will & Blondy—Lady Tsen Mei-
Nat Jerome Co.—John T. Rae & Co.—Melody
Chaps & Maids—Reeck & Recktor. (Second Half)
—Mack & Lane—Great Howard—Rome & Cullen—
My Tulip Girl.

ALLENTOWN

(First Half)—Zeno Moll & Karl—Jim & Flo
Bogard—Geo. S. Fredericks Co.—Pinto & Bohle
Maid to Love. (Second Half)—Three Theodores—
Gaites Bros.—Una Clayton Co.—Keenan &
O'Rourke—Resista.

BOSTON

Boston—Howard & Scott—Marie Russell—Miller
& Bradford—Basil Allen—Louise Mitchell.
Scollery Square—Welton & Marshall—Donaldson
& Van—Betty Donn Co.—James Cullen—The See-
backs.

Howard—Frosini—Bender & Meehan.
Bowdoin Square—The Pickfords—Princess Wah
Leks—Greenlee & Drayton.
Washington St.—Charlie Bardley—Ferro &
Coulter—Five Musical Beauties—Cunningham &
Bennett—Stanley & Lee.

BINGHAMTON

(First Half)—Fred & H. Waddell—Yule & Rich-
ards—Dena Cooper Co.—Great Leon—Bobby Ferns
Co.—The Wonder Girl. (Second Half)—Weadick
& Ladue—Mabel & Gray—The Kervilles—Arthur
Miller & Grand Babies—Diamond & Brennan—
Adams & Thomas—Jordan Girls.

BRISTOL

Australian Delsos—Agnes Kane—Brown &
Jackson—Art Smith—Ziegler Kids.

BROCKTON

(First Half)—Gold & Edwards—Harry Cooper
—Matty Lee Lippard—Making Movies. (Second
Half)—Devoe & Startzer—Hall—Emma O'Neill—
Henry & Moore—Making Movies.

BANGOR

(First Half)—Melva Sisters—Reed & Lucy—
Gilson & Demott—Kaufman & Lilian—Elsa Ryan
& Co.—Rappi—Trennell Trio. (Second Half)—
Dallas Walker—Arthur Rigby—Almost Dumont—
Lee & Howard—Lew & Gene Archer—Lambert &
Phillips—Zarrell Bros.

CORTLAND

Ladora & Bakeman—Grace Twins—Wallace
Galvin—Dena Cooper Co.

CANTON

Stone & Hanlon—Ben Smith—Billy Arlington
Co.—Four of Us—Pleiser & Douglas—Jerome &
Newell.

CLARKSBURG

(First Half)—Casting Campbells—Lee Bart-
walter & Dyer—Verna Mersereau Co. (Second
Half)—Mildred Parker—Voyce & Mendel—Wheeler
& Potter—Gautier's Bricklayers.

CHESTER

(First Half)—Nikko Trio—Frank Bush—Bill-
lard & Margill—Bison City Four—New & Them.
(Second Half)—Lloyd Nevada Co.—Blanche &
Jimmy Creighton—Cook & Outman—Frank Earby
—Blue Devils.

CAMBRIDGE

(First Half)—Alice Degarmo—Barker Dunn—
Ladies of the Jury—Jean Granes—Mabel Whit-
man Co. (Second Half)—The Bradnas—Irene—
Paul Decker Co.—Mellen & Renn—McIntosh &
Maids.

WORCESTER

(First Half)—Thames Bros.—Mack & Reading
—Pop Anson & Daughters—Kelly & Pollock—
Nana & Co. (Second Half)—Hurlo—Taber &
Green—Ray & Emma Dean—Clinton & Sis.

ELMIRA

(First Half)—Ladora & Beckman—Grace Twins
—Wallace Galvin—Greenwich Villagers. (Sec-
ond Half)—Freeman & Lewis—Yule & Richards
—Montgomery & Allen—Great Leon.

EASTON

(First Half)—Three Theodores—Catties Bros.
Una Clayton & Co.—Pietro—Resista. (Second
Half)—Zeno Moll & Carl—Jim & Flo Bogard—
Geo. S. Fredericks Co.—Pietro—Maid to Love.

FITCHBURG

(First Half)—McIntosh & Maids—Carl & Inez
—Paul Decker & Co.—Josie Heather Co.—Four
Husbands. (Second Half)—LaFrance Bros.—
Matty Lee Lippard—Eumett Briscoe Co.—Harry
Cooper—Ona Munson & Coll.

GENEVA

(First Half)—Century Girls. (Second Half)—
Century Girls.

GREENFIELD

VAUDEVILLE BILLS

(Continued from Page 21)

JOHNSTOWN — PITTSBURGH
Sandy Shaw—Cushing & West—Aerial Valentines—Victoria—Lew Ross & Blimbo Girls.

JAMESTOWN
(First Half)—Seymour & Jeannette—Seymour Brown—Hiram & Milkmaids. (Second Half)—Violet & Lewis—Halliday & Burns—Greenwich Villagers.

LANCASTER
(First Half)—Hedley Trio—Claxton & May—Arthur Whitelaw—Musical McLarens. (Second Half)—LeClair & Sampson—Paul & Georgia Hall—Norwood & Hall—Bliss City Four.

LAWRENCE
(First Half)—Huro—Tabor & Green—Walter Fisher Co.—Ray & Emma Dean—Four Jacks and Queen. (Second Half)—Thames Bros.—Santley & Norton—Keene & Williams—Kelly & Pollock—Nana & Co.

LEWISTON
(First Half)—Dallas Walker—Arthur Rigby—Brown, Gardner & B.—Lambert & Phillips—Zarrell Bros. (Second Half)—Grand & Wallace—McCormick & Regay—Elsa Ryan & Co.—Fred Lewis—Toy Ling Foo.

LYNN
(First Half)—McCormack & Regay—Mrs. Wellington's Surprise—Jim McWilliams—Lew Gene Archer. (Second Half)—DeWitt Young & Sis.—Carl & Inez—Jean Granes—Mabel Whitman Co.

MONTREAL
Two Rosellos—Mabel Fonda Trio—Derenzo & Ladue—Beatrice Doane.

MCKEESPORT
(First Half)—Frank Shields—Irene Meyers—Love Bugs—Hobson & Beattie—Ethel Roseman Co. (Second Half)—Bernette & Lester—Adams & Barnett—Hal Johnson Co.—Roder & Marconi.

MIDDLETOWN
Paulette & Ray—Fenwick Girls—Mack & Kirkwood—Big Trio.

MORRISTOWN
(First Half)—Huyler & Carman—Baby Mine—Bartram & Daxton—Hazel Green & Co.—Bob Teeny. (Second Half)—Mabel Berfa Co.—Ben-see & Baird—Asahi Troupe.

NEWARK
Eva & S. Band—Jed Dooley—Clayton & Edwards—Everyman—Indoor Sport—Martha Raynor Co.

NEW LONDON
Perrin—Grace Trio—Hanley & Howard—Lew Rice—The Love Tangle.

NEW BRITAIN
(First Half)—Arthur Barrett—Big Trio—Mack & Kirkwood—The Love Tangle. (Second Half)—Al & Anna Frabell—Jack Symonds—Symphone Revue.

NORTH ADAMS
Charles Havan—Pauline Fielding.

NEWPORT
Clinton Sis.—Emma O'Neill—Cartmell & Harris—Lyons & Yosco—Pederson Bros.

NEW BEDFORD
(First Half)—DeVoe & Startzer—Hallen Goss—Fern & Marie—Henry Mokre—Ona Munson Co. (Second Half)—Aerial St. Onge—Barker & Dunn—Cartmell & Harris—Lyons & Yosco—Ladies of the Jury.

OLEAN
(First Half)—Violet & Lewis—Halliday & Burns—Adams & Thomas—Freeman & Lewis. (Second Half)—Seymour & Jeannette—Seymour Brown—Hiram & Milkmaids.

OSSINING
Billy Faust Bro.—Fay & O'Brien—Dottie Claire Co.—Art Smith—Kinkaid Kitties.

PITTSBURGH — JOHNSTOWN
Cheer Up—Jessie Morris—Four Harmony Kings—Skating Hamiltons—LaToy & Vesta.

PATERSON
(First Half)—Kennison Roberts—Weger, Taylor & Ricka—Kennedy & Reaney—Mason & Dixon. (Second Half)—Farrell, Taylor Co.—Joe Armstrong—Hallen Duckell—Bob & P. Valentine—Violette.

PAWTUCKET
(First Half)—Allen & Mire—Cliff Clark—Five Nightingales—Reddington & Grant. (Second Half)—Starr Sis.—Ruddell & Dunn—Chas. Mack Co.—John LeClair.

PITTSBURGH
Lester & Vincent—Hill & Ackerman—Billie Bowman—Maggie LeClair Co.—Will Bronser Co.—Carney & Rose—The Silvas.

PHILADELPHIA, PA.
Girard (First Half)—Lloyd & Nevada—Cook & G. Hall—Barrett & Stuart—3 Victorias. (Second Half)—Chas. Ledegar—Conley & Webb—Now and Then.

Rialto (First Half)—Green & Myra—Sidney & Townley—McCool & Glidea—Ed Janis Revue. (Second Half)—Beginning of the World—Jean Metcalf—Archer & Bedford—Lynn & Howland—Reckless Eve.

Grand Opera House—LeFrancis & Kennedy—Eleanor Pierce Co.—Cameron—Flager & Malla.

New Kensington—Hobson & Beattie—Love Bugs.

Wm. Penn (First Half)—Pierce & Goff—Blanche & Jimmy Creighton—Coom & Oatman—Frank Gaby—8 Blue Devils. (Second Half)—Nikko Trio—Millard & Marlin—Anderson & Burt—Frank Bush—Pinto & Boyle.

Keystone—Musical Lunds—Boyd & King—Lella Shaw & Co.—Will Mahoney—The Doll House.

National (First Half)—Frances Leary—Lee & Howard—Emmett Briscoe Co.—DeWitt Young & Sis. (Second Half)—Alice DeGrano—Kaufman & Lillian—Alexander Robinson—Brown, Gardner & Barnett.

PARKERSBURG
(First Half)—Mildred Parker—Voyer & Wondel—Wheeler & Potter—Gautier's Bricklayers. (Second Half)—Casting Campbells—Lee Barch—Walmer & Dyer—Verna & Mersel.

PASSAIC
(First Half)—Lucy Bruch—Wilson & Wilson—Carlyle Blackwell—Dudy & Burman—Three Rianos. (Second Half)—Sawyer & Eddy—University Four—Jarvis & Harrison—Kramer & Boyle.

PITTSFIELD

(First Half)—Eckhof & Gordon—McFarland & Palace—Kelly & Drake—Maxine Bros. & Bobby. (Second Half)—Rome & Wagner—Cliff Nazarro Co.—Belleclair Bros.

READING

(First Half)—Lester & Vincent—Duncan & Carroll—Harry L. Mason—Eddie Foy. (Second Half)—Felix & Fisher—Chester & Allen—Eddie Foy & Kids.

SHENANDOAH

(First Half)—Chas. Ledegar—Bolger Bros.—Fishery & Stening—Bally Hoo Trio. (Second Half)—Dudley & Gordon—Dunbar & Pyner—Arthur Whitelaw.

SHAMOKIN

(First Half)—LeClair & Sampson—Norwood & Hall. (Second Half)—Pierce & Goff—Shriner & Fitzsimmons—Claxton & May—3 Victors.

SCHEMECTADY

(First Half)—Phina Co.—Geo. & Lily Garden—Polly's Pearls—Vaghn Comfort Co.—4 Readings. (Second Half)—Australian Woodchoppers—Simpson Dean—Gilfoyle & Lang—Will Oakland—For Pity's Sake.

SYRACUSE

(First Half)—Les Kellors—Princess Nai Tai Tai—Tricks—Burke, Walsh & Nana—Bernard & Scarth—Loretta's Bears. (Second Half)—Ballott Trio—Dunn & Shepard—Jones & Greenlee—Bits of Hits—Marie Sparrow—Princeton Five.

STEVENSVILLE

(First Half)—Kafka & Stanley—Fisher & Gilmore—Billy Kelly & Girls—Billy Allen—Texas Duo. (Second Half)—Enos Fraser—Gertrude Dudley Co.—Lee & Cranston—Eddie Ross—Sherman & Rose.

STAMFORD

Paulette & Ray—Fenwick Girls—Lucy Brush—Bartram & Saxton—Wilson & Wilson.

SARATOGA

Eckhoff Girls—Kelly & Drake—Les Kellors.

ST. JOHN

Melvz Sis.—Reed & Lucey—Gibson & Demutt—Trennell Trio.

SALEM

(First Half)—Camille Trio—Keena & Williams—Wanda Ludlow Co.—Sharkely Witt—Bath-bourne & Four. (Second Half)—Jennier Bros.—Haig & Levere—Morgan & Blinde—7 Honey Boys.

TROY

(First Half)—Page, Hack & Mack—Simpson & Dean—Bushman & Bayne—Lynn & Howland—Gilfoyle & Lang. (Second Half)—Miss Ioleen—Handricks & Stone—Sabbott & Brooks—Vaughn Comfort Co.—Polly's Pearls.

TORONTO

Lidell & Gibson—Clark & Verdi—James & B. Aitken—Johnny Dove—Susanne Sisters.

UTICA

(First Half)—Blaine Sis. & Hurd—Arthur & Leah Bell—Merlin—Kaufman Bros. (Second Half)—Elsie White & Co.—Lew Hawkins—Lorria & Crawford—Bernard & Scarth—Ed Janis Revue.

WOONSOCKET

(First Half)—John LeClair—Chas. Mack Co.—Rudell & Dunnigan—Starr Sis. (Second Half)—Reddington & Grant—5 Nightingales—Cliff Clark—Allen & Moore.

WHEELING

(First Half)—Enos Fuzere—Gertrude Dudley Co.—Lee & Cranston—Eddie Foy—Sherman & Rose. (Second Half)—Texas Duo—Fisher & Gilmore—Billy Kelly & Girls—Billy Hallen—Kafka & Staley.

YORK

(First Half)—Felix & Fisher—Chester & Allen—Keegan & O'Rourke—Berrens, Ryan & Pierce. (Second Half)—Nestor & Vincent—Duncan & Carroll—Bobby Bernard & Co.—Harry L. Mason.

W. V. M. A. CIRCUIT

CHICAGO

American (First Half)—Herman & Sherley, Walter Weems—Jos. E. Howard. (Last Half)—Minetti & Reid—Flirtation—Geo. Yeoman & Lizzie.

Lincoln (First Half)—Neil Fulton & Co.—Steve Freda—Byron & Haig—Nellie V. Nichols—Bronson & Edwards. (Last Half)—Lowry & Prince—The Spirit of Mardi Gras.

Logan Square (First Half)—Hollins Sisters—Holen & Herron—Any Home—Chas. Kenna—Rubetown Follies. (Last Half)—Wanda—Austin & Delaney—Plicer & Douglas.

Kenzie Theatre (First Half)—Stanley—Orren & Drew—Murray Bennett—The Spirit of Mardi Gras—Eckert & Moore—Kay, Hamlin & Kay. (Last Half)—Dare Bros.—Sargent Bros.—Holden & Herron—Al Williams & Co.—Golden Troupe.

Empress Theatre (First Half)—Minetti & Reid—Marie Gaspar—Plicer & Douglas—Lane & Moran—Lydia Barry. (Last Half)—Hollins Sisters—Lester & Moore—Jno. R. Gordon & Co.—Lane & Moran—Lydia Barry—Lillian Bernhardt & Band.

ATLANTON, GA.

Orpheum—Leo Toon—Warden & Nandy—My Dream Girl—Roof Garden Trio—Samaroff & Sonia.

ALTON, ILL.

Washington Theatre (First Half)—Tid Bits of 1920—Lockwood & Rush. (Last Half)—Butler & Parker—Wille Bros.

BRANTFORD.

Temple (First Half)—Kiss & Tremini—Angel & Fuller. (Last Half)—Norma Telma—Maryland Singers.

BLOOMINGTON, ILL.

Majestic Theatre (First Half)—Monti & Parti—Helm & Lockwood—Six Belfords. (Last Half)—Fred Berrens—Breen Family.

BATTLE CREEK.

Bijou (First Half)—Telma—Sargent Bros.—Jean Gibson—Green & Parker. (Last Half)—Princeton & Watson—Martha Hamilton & Co.—Roy La Pearl—Amaranth Sisters.

HARTLESVILLE, OKLA.

Odeon (First Half)—Adonis & Co.—Follow Me Girls—Jazzarimbo Trio. (Last Half)—Mathews & Blakeney—Four Balmans.

GENERAL NEWS

STARK LIBEL CASE HEARD

The charge of libel brought against J. Arthur O'Brien by Leo Stark, both formerly members of Chauncey Olcott's "Macushla" company, were heard in the West Side Court last week before Magistrate Levine, who adjourned the case until March 15, when he will take further testimony in the Tombs court and decide whether a formal complaint shall be drawn against O'Brien.

The libel charged by Stark was contained in a letter written by O'Brien to the Council of the Actors' Equity Association, of which both are members.

Stark charged that in a letter of Feb. 8 last to the Actors' Equity Association, O'Brien accused him of disloyalty to the association's principles. According to the testimony in court, O'Brien is said to have written:

"During the seasons of 1919-1920 and 1920-1921, I charge Mr. Stark with systematically and surreptitiously stealing money from Mr. Olcott by placing his personal effects and laundry in with his stage wardrobe to be cleaned, &c., and with presenting and collecting a bill under the pretense it was a bill for wardrobe cleaning only."

Stark alleges that O'Brien stated that he, Stark, used insulting language against America and the Catholic, Jewish and Irish members of the Olcott company. The letter concluded, Stark said, by requesting the council of the Equity Association to start an immediate hearing, and if Stark be found guilty he should be expelled.

James O'Neill, of the executive staff of the A. E. A., who was a witness in the case, testified that charges made by O'Brien to the Council had been withdrawn.

Paul N. Turner, council of the Equity Organization, who was in court, said that a clause in its charter allows a considerable amount of latitude, whereby actors can make charges against others in writing to the Council. Such letters, said Mr. Turner, were never considered of a libelous nature.

Attorney Goldstein, of the law firm of Kendler & Goldstein, who represents Stark, said that the point he is trying to show, is, that according to the A. E. A. rule, all O'Brien had to do to stop the matter, was to withdraw his charges. This, he says, is unfair.

When seen after the hearing, Stark said that the affair had grown out of personal malice on O'Brien's part.

"I refused to re-engage Mr. O'Brien and he did not like this. The man I engaged in his place proved incompetent and then, over my protest, Mr. Olcott re-engaged O'Brien."

Asked if it were true that his right name is Leopold Adelbert Stach von Goltzheim, Mr. Stark admitted that it was and said:

"With all that German name, I am an Australian. My great-great-grandfather went from Germany to England and became naturalized and married an English woman. All the men of my family have married English women except my father. He married an Irish girl. I married an American girl. My son was born here in New York, and I guess he is a pretty good American. I have been in the United States for ten years."

STANLEY CO. BUYS NEW HOUSE

CHESTER, Pa., March 7.—The Washington Theatre has been purchased by the Stanley Company, and will be conducted as a first-run picture house. The house, which was completed about six months ago and had been under the management of Ed. Margolis, is situated on Market Street and seats 1,700 people. The amount involved in the transaction is approximately \$500,000.

ITALA STARS FRANK OTTO

The Itala Film Company has just completed the picturization of "Faith," a new picture in which Frank Otto is starred. It was directed by Baccelleri.

POLICE AFTER SHIMMY DANCERS

WATERTOWN, N. Y., March 5.—The police department and City Manager Bingham carried on an investigation, caused by numerous rumors and criticisms, of the performance of amateur movie actors and actresses at the Olympic Theatre last week.

Stories were heard by Chief of Police Singleton to the effect that one certain dance was "shocking," and that many ladies in the audience left the theatre. One future movie vamp, it was said, did a "shimmy" that would make the best Broadway "shoulder-shaker" look to her laurels.

Assistant District Attorney A. L. Cohen said he had seen the show, and that he heard some women say that they did not like it. Eugene Burton, a former policeman, said that the dance was disgraceful, in his opinion. But City Attorney Purcell saw the show and stated there was nothing wrong. He said there were a number of "young girls on the stage who were attracted by the movie lure, but that there was nothing bad about the affair. He thought it was amusing."

City Manager Bingham got in touch with several prominent persons who had attended the performance, and they all agreed there was nothing out of the way about it.

Mr. Bingham later stated that the Olympic Theatre had a clean bill. He was of the opinion that a few people just wanted to start something.

WANT MANAGERS TO FILE BONDS

The touring actor or actress will never again be left stranded on the road if a bill introduced this week by Senator Farrell becomes law. The bill requires owners of theatrical companies which are sent out of the State to file a bond of \$250 in the office of the county clerk for each person in the company before the tour is begun. If the company disbands the owner must pay each member of his company sufficient money to purchase railroad transportation to the place of departure.

Mark Klaw, who was an attorney before becoming a theatrical manager, in commenting on the proposed measure said:

"This bill discriminates against the theatre. By the same line of reasoning every firm sending a traveling representative on the road would have to give a bond. The theatre is a public utility only in so far as its relation to the safety, health and morals of the community is concerned. It is my opinion that the bill is unconstitutional."

BELASCO STUDIOS START

SAN FRANCISCO, March 7.—The Belasco Studios began work on their first picture this week. The production is called "Rose Marie of Frisco" with all its scenes laid in this city. Such familiar ground as the Cliff House, the Twin Peak boulevard and Market street will be "shot" as the picture is made. The Belasco studios is a purely San Francisco enterprise with San Francisco money behind it and no stock offered for sale.

LAURA HALL SLATED FOR LEAD

Laura Nelson Hall will have the chief woman's role in "Survival of the Fittest," George H. Atkinson's new play, which is to open at the Greenwich Village Theatre on March 14. The cast of the piece which is now being rehearsed by Kenneth Douglas will also include George Le Guerre. Miss Hall formerly appeared in "His Honor the Mayor," "The Easiest Way," and "Everywoman."

JACK ROSE IN CABARET

CHICAGO, March 7.—Jack Rose, formerly of "Scandals," and at present playing engagements at the Palace and Majestic theatres, has been signed as the feature comedian at the Winter Garden Cabaret, where he is appearing in the evening performances.

DRAMATIC and MUSICAL

"ROMANCE" WITH DORIS KEANE HAS BRILLIANT REVIVAL

"ROMANCE." A play in a prologue, three acts and an epilogue by Edward Sheldon. Reviewed at the Playhouse, Monday evening, February 28, 1921.

CAST

Harry.....Reginald Sheffield
Suzette.....Marian Swayne
Thomas Armstrong.....Basil Sydney
Cornelius Van Tuyl.....A. E. Anson
Susan Van Tuyl.....Miriam Elliott
Miss Armstrong.....Isabelle West
Mrs. Ruthford.....Esther Lyon
Mrs. Frothingham.....Helen Tracy
Miss Frothingham.....Dorothy Chase
Mrs. Grey.....Verna Wilkens
Miss Snyder.....Denise Morris
Mr. Fred Livingston.....Lynn Pratt
Mr. Harry Putnam.....Frank Dawson
Signora Vanucci.....Florence Short
M. Baptiste.....Harold Gwynn
Francis.....Gustave Rolland
Frank Burroughs.....Charles Romano
David Norman.....Bertram Hanauer
Louis.....Frederic Sims
Eugene.....William Davis
Servant.....Edward Duane
Butler.....John Saunders
Mme. Margarita Cavallini
Doris Keane

Edward Sheldon is once more playing strong on Broadway. The revival of his play, "Romance," which for many years past has been enjoying such great vogue, first here under the Shuberts and later in London, where it was firmly settled during the entire period of the late war, has revived the attention of the theatregoing public in the happy anticipation of again enjoying a truly worth-while piece, and what is more, the incomparable acting of Doris Keane.

"Romance" is one of those plays which seems to have an everlasting and universal appeal. Its universality is derived from the fact that it has as its motif the ordinary human passions, which are everywhere manifest, and Sheldon must have deliberately planned a long and desirable life for his creation when, out of the instinctive and sordid conflicting passions which ply among the human beings concerned, he finally gleaned lovable and noble emotions which make life worth while.

It tells the story of the love of a young rector for an Italian diva. The time is not so long ago and the place is New York. Out of the mire into which his love seemed to sink every moment the more, the real personality of the singer asserts herself, and in the desire to maintain his love pure she sacrifices herself and points out to him the road he must follow—renunciation and the consecrating of his life to his work.

The role of Margarita Cavallini is, of course, the one portrayed by Miss Keane; the role, in fact, which she has been filling these many years. Quite apart from the art which has always marked her work, Miss Keane, by reason of the long time she has spent in the role has succeeded in thoroughly losing herself in it, so that now she is almost wholly Cavallini. The various moods of the diva make great exertions, but Miss Keane sustains her characterization true to life from beginning to end.

An able cast supports her. Basil Sydney is now playing the role of Thomas Armstrong, originally William Courtney's. Mr. Sydney is the husband of Miss Keane, and though new to American audiences, he is a well-known figure on the London stage. A. E. Anson renders a fine Cornelius Van Tuyl, much as he did when he created the role in the original New York presentation.

STUDENTS IN NEW PLAYS

The students of the American Academy of Dramatic Arts will present two plays at the Lyceum Theatre, New York, on March 11. "Nance Oldfield" in one act, followed by "Stop Thief," a three-act force by Carlyle Moore.

"NEW YEAR" CAST COMPLETE

"Happy New Year" has its premier at Atlantic City, N. J., on March 28. The cast to appear in this comedy, by Hale Hamilton and Biola Brothers Shores, has been completed, and is made up of the following personnel: John Cope, Harry Davenport, Phyllis Rankin, Lillian Foster, Charles Laite, Brandon Peters and Milton Nobles, Jr. After the Atlantic City engagement the show goes to Ford's Theatre, Baltimore, and after playing a week there comes to New York. The theatre here has not as yet been determined upon.

"MR. PIM PASSES BY" PLEASING AS THEATRE GUILD'S FOURTH EFFORT

"MR. PIM PASSES BY." A comedy in three acts by A. A. Milne. Produced by the Theatre Guild at the Garrick Theatre on Monday evening, February 28, 1921.

THE CAST.

Anne.....Peggy Harvey
Carraway Pim.....Erskine Sanford
Dinah.....Phyllis Povah
Brian Strange.....Leonard Mudie
Olivia Marden.....Laura Hope Crewes
George Marden, J. P.....Dudley Digges
Lady Marden.....Helen Westley

"Mr. Pim Passes By," a three-act comedy by A. A. Milne, the English humorist, which has successfully played in London, served as the vehicle for the fourth production of the season by the Theatre Guild at the Garrick last Monday night. The play is produced admirably and the acting stellar throughout, especially the work of Laura Hope Crewes, cast in the central role.

Comedy seems to be the keynote of the piece, although for the greater part of the first two acts there seems to be an effort to strike the emotions under the camouflage of foolery. The substance of what the author attempts to discuss in the early part of the piece is the fundamental basis of marriage, and he does it by submitting his two chief characters to a test through the medium of a laughable threat of bigamy. Later, however, the discussion becomes so light that it culminates in nothing but laughs. Withal, the fun is worthwhile.

The action transpires in the home of an English country gentleman, and is occasioned by the simple fact that a Mr. Pim happens to pass the house. He pays a brief visit, and the fact that he has a confused idea regarding the name of a man he had encountered in his travels results in a great deal of confusion intermingled with laughs. When he says that the name of the man he happened into was Tellingworth, both his host and hostess are flabbergasted, as that is the name of a former husband of the latter whom she had believed dead.

When it appears that the country gentleman and his wife are not in reality married and that their names are liable to be clouded in shame, Mr. Pim passes by once more to tell them that he forgot to mention that Tellingworth had died aboard ship. The wife then realizes that while she is a legal widow she is an illegal wife, which results in more horror. When her husband tells her that the matter can be straightened out by a quiet little ceremony she coquettes until she has cured her husband of certain little tyrannies. Then Mr. Pim passes once more and reveals the fact that the name of the man he had in mind was not Tellingworth at all. Laura Hope Crewes gave a most delightful performance of the wife, she being seen to excellent advantage throughout. Dudley Digges portrays the role of the husband in a commendable manner, while the work of Phyllis Povah, in a difficult ingenue role, was also most effectively handled.

"NICE PEOPLE" AT THE NEW KLAUW IS CLEVER AND BRIGHT

"NICE PEOPLE." A comedy in three acts by Rachel Crothers. Produced at the Klaw Theatre, Wednesday evening, March 2, 1921.

CAST

Hallie Livingston.....Tallulah Bankhead
Eileen Baxter Jones
Katharine Cornell
Trevor Leeds.....Edwin Hensley
Theodora Gloucester
Francine Larrimore
Oliver Comstock.....Guy Milham
Scottie Wilbur.....Hugh Huntley
Margaret Rainsford.....Merle Maddern
Herbert Gloucester.....Frederick Perry
Billy Wade.....Robert Ames
Mr. Heyfer.....Frederick Maynard

Every once in a while an author comes along who proves and confounds the two prominent accusations which are hurled against the American stage by its critics: that our writers do possess a real knowledge of life and talent to build up a native drama the equal of any national drama in the Old World, and that our writers are fettered hand and foot to the commercial aspect of the theatre.

The foregoing thought is the result of witnessing "Nice People," by Rachel Crothers at the new Klaw Theatre. She is one of those writers who fall into the above category. The subject which she has chosen as the theme of her play is very prominent at the present and is pregnant with real possibilities. At the same time it would serve to point out forcefully, through the medium of the theatre, a rotting spot in our social life and might have been the forerunner of a much needed change. But as she proved one of the above propositions so also did she attest to the second.

The play deals with the life of the younger set of the upper social strata of society in this country. Much has been said of late of the abandonment and dissipation which has come to characterize their existence, partaking of much that is vicious and degrading. In the person of Theodora Gloucester, "Teddy," Miss Crothers has invested all the virtues (?) of the "set," and in Francine Larrimore, who portrays the role, "Teddy" assumes living proportions.

Her father is unaware of the manner of his daughter's social life until his eyes are opened by the arrival of Theodora's aunt, Margaret, who brooks no laxity in the morals of anyone, particularly in her niece. Consequently when Teddy wishes to attend a late party she finds parental authority an obstacle. Being Teddy, she goes anyway.

A storm prevents her return home and she is forced to spend the night at the Gloucester cottage to which she went with her escort and friend, Scott Wilbur. Though truly nothing transpired that should have caused nice people to cast their eyes in horror at her when finally she got home, that is what did happen and as her father would have nothing to do with her, she accepted the love of a conventional honest, young fellow and went with him to make her home in the country, away from the artificial and colored life of the city. Finally she is reconciled to her father.

The reviewer is minded to think that everything, logically, would not have ended so happily, and a good lesson was in the offing had but Miss Crothers seen fit to draw it.

FREE SHOW FOR BLIND

A special free matinee of "The Meanest Man in the World" was given for the blind at the Hudson Theatre, Monday, March 7. In order that those who attended might understand what was passing before them the stage setting was explained before the curtain of each act was lifted.

"MY HERO" IN MATINEES

"My Hero," a new play by Gilbert Emery, will be presented by Sam H. Harris at the Sam H. Harris Theatre in a series of special matinees beginning March 14. Grant Mitchell, star in "The Champion," and Robert Amers, of "Nice People," will have the principal roles. Others in the cast will include Kathleen MacDonald, Blanche Frederici, Jetta Goodall and Graham Lucas.

PITOU SIGNS BLACKSTONE

Augustus Pitou has placed The Great Blackstone, illusionist, under a ten year contract, and will route him in a new magic show opening March 28 through New England. Many new foreign illusions have been imported for the production.

"TYRANNY OF LOVE" AT BIJOU DULL AND IMPROBABLE

"THE TYRANNY OF LOVE." A play in three acts. Adapted from the French of Georges de Porto-Riche, by Henry Baron. Presented in the Bijou Theatre on Tuesday afternoon, March 1, 1921.

CAST

Dr. George Edwards.....Cyril Keightley
Mrs. Edwards.....Estelle Winwood
Paul Cartier.....Georges Flateau
Emily Johnston.....Margaret Dale
Mrs. Gordon-Jones.....Ethel Wilson
Susan.....Pauline Polk

Typically French in mould and idea is the play at the Bijou, a translation by Henry Baron of Porto-Riche's "Amour-euse," which enjoyed such vogue in France. For some reason or other, the producers have elected for it the highly sonorous appellation of "The Tyranny of Love," and after seeing the play, it is hard to understand why that name should have been given it. True enough, it deals with love, and in this particular case with its aberrations; nevertheless it is hardly convincing in the French idea, as evinced in this play, as to what constitutes tyranny in love.

It has to do with a scientist who is so absorbed in his work and in his dreams of future greatness through some accomplished discovery that he resents the loving attentions of his wife on the ground that she distracts his mind from his work. Furthermore, he is not entirely sure whether he loves her.

However, when in resentment she leaves him for a friend of the family and a former lover, the scientist becomes piqued. And when the wife tired of her new love, returns home, her husband, though a little mad at first, in true scientific manner argues the situation out thoroughly with his wife, at the conclusion of which, feeling that he loves her after all, he receives her into his embrace.

Though the locale is New York, the atmosphere of Paris pervades the play throughout. Had the play been written by one who possessed the Anglo-Saxon point of view, it would have been more typically American or British; in fact, anything but peculiarly French, with its carefree and superficial spirit. It is impossible to conceive the Anglo-Saxon husband so easily forgiving his erring wife, or if that is within the realm of the possible, still we would hardly expect to hear him discuss the matter. Rather, in spite of what he felt, he would grit his teeth hard and make the best of a bad job and start all over again—or not, as remained to be seen.

The play is real only in that we can say, "Yes, such things happen." But it would have been far more effective and deserving of consideration as a serious play if it possessed more of the tragic qualities and natural reactions which are inherent in the theme. At best, the play is dull and improbable.

STARS OF BURLESQUE

DANCING
INGENUE

JOSIE WEST

JACK REID'S
RECORD BREAKERS
Direction—LOU REDLISHIMER

ECCENTRIC
BOOB
COMEDIAN

Happy Freyer

AT LIBERTY
CARE
NEW YORK
CLIPPER

Second
Comedian

Johnny Hudgins

Monte Carlo
Girls



WITH
BARNEY GERARD'S
"FOLLIES OF THE DAY"

MATTY

WHITE AND ULIS AL

"IN A
LEAGUE OF
SONGS AND SMILES"



INGENUE

DIRECTION
BEN HASTINGS
GAYETY BUILDING

ALTHEA BARNES

WITH
MAIDS
OF
AMERICA

VERSATILE
AND
MOUNTAIN
OF
MELODY

CALIFORNIA TRIO

JIM HALL, Manager; HARRY BART, BEN JOSS

WITH
JAS. E. COOPER'S
FOLLY
TOWN

PRIMA
DONNA

JEAN LE BRUN

WITH
LENA
DALY
AND HER
KANDY
KIDS

BILLY
TRAMP
COMEDIAN
RUTH
INGENUE

BILLY & RUTH SPELLMAN

WITH
GROWN
UP
BABIES

Featured
Comedian
and Ingenue

SENNA AND WEBBER

With
Girls from
Happyland

SOUBRETTE

DIXIE MASON

E. THOS
BEATTY'S
FRENCH
FROLICS

THE
LONG and
SHORT
OF IT

EDDIE

Merrigan and Howarth

ODDS AND ENDS

PRIMA DONNA

WITH
MAIDS
OF
AMERICA

"THE
BOY
WITH
THE
INSANE
FEET"

MAURICE COLE

DANCER EXTRAORDINARY

WITH
RUBE BERNSTEIN'S
FOLLIES OF PLEASURE

THE ONE
AND ONLY
ORIGINAL
BOZO

TOMMY "BOZO" SNYDER

BETTER THAN EVER

FEATURED WITH
BARNEY GERARD'S
SOME SHOW
SEASONS 1921-22-23

PRIMA
DONNA

Dorothy Barnes

WITH
RUBE
BERNSTEIN'S
FOLLIES
OF
PLEASURE

DANCING
AND SINGING
JUVENILE

DAN CAMMY

OPEN FOR
ENGAGEMENT
WRITE
CARE OF CLIPPER

Slow in
Gait But
Faithful
in Dialect
UNO
TELEGRAPH

CY PLUNKETT

THIS WEEK—HURTIG & SEAMON'S, NEW YORK

Cy Plunkett
is the best
comedian ever
seen here
GRAHAM
TORONTO

The Hebrew Man

This Week, Majestic, Scranton

JACK VAN

WITH
JACK REID'S
RECORD BREAKERS

ELSA RYAN

Theatre—Proctor's 23d Street.
Style—Comedy.
Time—Twenty-two minutes.
Setting—Two.

The time of this act was twenty-two minutes, and the reviewer thoroughly enjoyed every second of it.

At the outset, Elsa Ryan was carried into an apartment by its male occupant who, after placing her on a lounge, sprinkles water in her face, whereupon she revives. The man, very well played by Rodney Rancus, turns out to be a woman hater, subsequent conversation developing the fact that not a single woman has crossed his threshold for several years. He doesn't mince words telling the girl that she isn't wanted, but curtly emphasizes an order to get out.

The fair one, however, insists on an explanation of how she came there, how it happens that the misanthrope has taken such a vow anent woman, and a number of other points she would like cleared up.

During the conversation, a 'phone bell rings and the man receives a message that a woman reporter on a newspaper bets a new hat that she can enter his apartments and stay at least twenty minutes, an idea that the man scouts as ridiculous.

The girl insists on an explanation of the reason the man is such a confirmed woman hater, and he, in an apparent burst of confidence, tells her that while engaged in the war he was captured as a prisoner, and was about to be shot. Not wishing to die intestate, he asked if there was an English woman in the village, and one having been brought to his dark cell, he was married simply as a matter of form in order to leave her his fortune. He further explained that he had never seen his wife through the intervening years, which had been twelve.

Managing to escape from the jail, he found out that his wife had decamped with the money, never tried to get in touch with him or ascertain whether he had been shot or not.

The girl is deeply interested, finally states that she is the one who was married and that she is his wife. This leads to a stormy scene between the two, which finally resolves itself into one of determination. Determination on the man's part that his wife shall occupy the same flat and live with him, and equal force of determination on the girl's part that she shall continue to live in her own flat upstairs.

By a curious twist of the plot, which was very well constructed, the man says he was only lying, and that the events he described are untrue, when the girl springs the big surprise on him, telling him that she has been lying, too, and that she is the reporter from the newspaper, the telephone call having been a cleverly arranged ruse with the maid to throw him off the track. The man capitulates, says he is interested, and that it would be funny if the events, one of them, at least, should transpire in actuality. The finish of the act finds the two seated on a table, *ad libbing*

NEW ACTS AND REAPPEARANCES

(Continued from Page 12)

BROWN AND SINGER

Theatre—American.
Style—Singing and piano.
Time—Twenty minutes.
Setting—"One."

A good, cleverly arranged act, the man in Tuxedo and the girl in flowered silk gown, seated at the piano, open with a rag, which got over nicely. The girl's hair was not neatly arranged and considerably awry.

"Shufflin' Sam" followed, and then the girl in a spot, playing her own accompaniment at the piano, put over "She Does, Yes, She Does," cleverly, selling it well.

"I'm a Musical Comedy Jimmy Valentine" was exceptionally well staged and put over cleverly, with good business, following which "Ill White a Song About You" was neatly rendered.

One of the very best hits of the act followed, with the artistic rendition by the man of "There's Nothing Like a Good Night's Sleep," the yawning being very good indeed, and getting quite a number in the audience to follow suit; it was accorded considerable applause.

The girl, in a change of gown of green and gold, with gold slippers, gold stockings and a string of coral beads, re-entered and sang "Keep On Smilin' Mr. Moon-Man," in which she was joined by the man. She did a patter for the second chorus, while he sang the melody, piano.

Took several bows to good hands, and is a neat, cleverly arranged act of original material, well presented.

H. W. M.

COOPER AND SIMONS

Theatre—Proctor's 125th Street.
Style—Singing.
Time—Twelve minutes.
Setting—One.

For those who like to feast their eyes on the curves of a woman accentuated by an ultra close fitting gown this turn should meet with approval. The young woman it must be confessed is the possessor of curves aplenty and in this respect the act is in very good shape, but otherwise it has little to recommend it. A male assists her at the piano and also handles several singing numbers. One number he gets over to applause not so much through the manner in which it is rendered as through the essence of it, the substance dealing with personal liberty and all that.

While he sings another concerning motion picture vamps, the girl struts up and down the stage in a striking costume which reveals her charms. While she struts the spotlight is kept flickering. Some interjectory talk proved no more than lukewarm. But as mentioned before, the woman is anything but mean to look at, and the ensuing applause necessitated two bows.

J. Mc.

NESTOR AND HAYNES

Theatre—Proctor's 58th Street.
Style—Talk.
Time—Fifteen minutes.
Setting—One.

A fairly good two-act, comprising a man and woman, and entailing a lot of cross-fire, the female being fed most of the comedy. Garbed in a plaid skirt, middy blouse, and red tam-o'-shanter which she wears cocked on the top of her head, a petite little Miss comes on with a chap in a business suit. The opening lines reveal the fact that he is supposed to represent her godfather.

Practically all of the act entails talk, most of the comedy line being handled by the girl who also arouses laughs through her mannerisms. She is a pert little Miss who gets everything possible out of her lines while her partner makes an adequate foil. For a close a burlesque dance is used. Some of the introductory talk is trite and might be cut a little to advantage but most of it is rendered effectively and at this house proved productive of laughter. The turn should do well in the popular houses and is capable of getting over in any spot.

J. Mc.

MACK AND STANTON

Theatre—Proctor's 58th Street.
Style—Talk and Songs.
Time—Ten minutes.
Setting—One.

A drop in one represents a row of up-to-date apartments in a jail. Outside of the bars of one stands a keeper, his job being to dissuade anyone from trying to enter the jail. A rather ragged individual enters and demands that he be reinstated, this introductory line of cross-fire being the medium to a number of laughs. Mack in the role of bum who would rather be on the inside looking out than on the outside looking in works in a manner that is sure-fire. The dialogue is snappy, fast and punchy, the gags being worked up well.

Not only through the medium of their chatter did the duo garner giggles. Several comedy song numbers for a close kept the laughs coming thick and fast and sent the turn off to one of the best hands of the bill. Stanton works nicely as the straight and was the recipient of a good hand through the medium of a ballad.

J. Mc.

ROBINSON AND WILLIAMS

Theatre—American.
Style—Blackface Comedy, Singing.
Time—Thirteen minutes.
Setting—"One."

Two colored men in blackface make-up open with a number double which they put over in good fashion to a hand.

Jim Robinson in good tenor next put across "My Mother's Evening Prayer" to a solid hit. Robinson is singing just as good as he formerly did at Wacke's, Coney Island.

Some talk followed getting good laughs and the two harmonized a number for the finish.

A very decided hit was registered and an encore demanded.

H. W. M.

RE-ENGAGED FOR COMING SEASONS

MYRTLE FRANKS

BLACK FACE COMEDIENNE

WITH DAVE MARION'S OWN SHOW

Under the Direction of EMIL (JAZZ) CASPER

PRIMA
DONNA

BETTY MOORE

WITH
IRONS
AND
CLAMAGES
NAUGHTY
NAUGHTY

PHOTOGRAPHER BUYS OUT PARTNER

Kansas City, Mo., Feb. 18.—Bert, the photographer, bought out his partner, Herman Koch, the first of this month and is now in full control of his business here.

TRIXIE HICKS WITH "OH BABY"

Roehm and Richards have booked Trixie Hicks to take Bee Winsome's place in Abe Marcus' "Oh Baby" Company. They also booked Pearl Hodgkins and Muriel Palmer with the same show to play small parts.

BILLY MCINTYRE IMPROVING

TUCSON, ARIZ., March 4.—Billy McIntyre has arrived here, and is located at his bungalow, where he is beginning already to show an improvement in his health. He will stay here at least a year.

COLE WITH BERNSTEIN SHOW

FALL RIVER, Mass., Feb. 25.—Maurice Cole opened with Rube Bernstein's "Follies of Pleasure" yesterday. He closed with the "Kandy Kids" in Boston Wednesday.

CONLEY NOW IN VAUDEVILLE

Harry J. Conley, several years ago with Fred Irwin's Big Show on the Columbia Circuit, is now being featured over the B. F. Keith time.

WILLS BOOKED FOR HOWARD

Ike Weber booked Harry Wills, colored fighter, at the Howard, Boston, for the week of March 28.

GUS FLAIGG CLOSING

After thirty odd weeks, Gus Flaigg closes his engagement at Kahn's Union Square Saturday night. He leaves at once for Muskogee, Ariz., where he will be the general producer for the Barbour Booking Company.

MINSKY GOING ABROAD

Billy Minsky has his passports to sail on the S. S. *Olympic* next week for Europe. He will visit Russia, Belgium, Poland, Germany, France and the British Isles, while he is away.

STOCK AT CAMP DIX

Ben Levine has completed his theatre at Camp Dix. He will install a stock burlesque show there the latter part of April. The house has a seating capacity of 1,650.

"PEP" BEDFORD SIGNS

"Pep" Bedford of the Mollie Williams Show, has signed with Bernstein and Gallagher for the "Bathing Beauties" for next season.

SCRIBNER WINS CUP

PINEHURST, N. C., March 5.—Mrs. Sam A. Scribner won a cup at the Ladies' Golf tournament here yesterday.

BURLESQUE NEWS

(Continued from Page 14)

SID & ED GOLD CLOSE

Sid and Ed Gold closed with Rube Bernstein's "Follies of Pleasure" last Saturday night in Rall River. They returned to New York, where they will open in vaudeville this week.

BURLESQUERS IN VAUDEVILLE

Bud Williamson and Johnny Jess, who have been playing out of town the last few weeks, will be at the Yorkville next Sunday to show their new vaudeville act.

ERIE DATES DROPPED

The American Circuit will discontinue playing Erie, Pa., after March 18. The shows have been playing Wednesday and Thursday here the last few weeks.

KITTIE GLASCO RE-ENGAGED

Hurtig and Seamon have re-engaged Kittie Glasco, as the prima donna with the "Bowery Burlesquers," for the seasons of 1921-22.

COLE WITH 'FOLLIES OF PLEASURE'

Maurice Cole joined the "Follies of Pleasure" the week after he closed with the "Jazz Babies" in Boston.

JOIN WINTER GARDEN SHOW

Dave Shaffkin and Jack Stanford opened at the National Winter Garden Monday.

KELLER WITH KELLY SHOW

Geo. W. Keller, musical director, has joined the Lew Kelly show.

WHITE-ALLISON SUIT HEARD

The suit brought by Charles White, vaudeville actor, against J. M. Allison, vaudeville producer, in which White alleges breach of contract, was heard by Judge John K. Davis in the Third District Municipal Court last week, decision in the case being reserved.

The case had been brought before the Vaudeville Managers' Protective Association previously, when White complained that Allison had hired him to play in an act the latter was producing called "Puritana," at a salary of \$125 a week, and, then, after he had rehearsed for the part put another actor in his place, without giving him any notice of dismissal.

50,000 TICKETS SOLD

SYRACUSE, March 7.—Fifty thousand movie theatre tickets, admitting the holders to either the Strand, Eckel, Palace, Crescent or Savoy theatres during the week of March 14, are being sold for the benefit of the Near East Relief Fund. Half the proceeds will go to the fund.

The committee in charge of the distribution, which is composed of representatives of the Rotary, Kiwanis, Optimist, Exchange and Canopus clubs, expects to realize over \$8,000 for the fund.

NEW HOUSE FOR BEACH DISTRICT

SAN FRANCISCO, March 7.—A new up-to-date theatre is to be built on Union Street, at Laguna, in what is called the North Beach District. The house is to be devoted to moving pictures, but will be built for emergencies, and has already been leased to J. McCauley, who operates theatres in the Sunset district. The capacity will be 1,500, and every modern convenience will be included.

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BURLESQUE REVIEWS

"GROWN UP BABIES" IS A GOOD COMEDY AND SINGING SHOW

Billy Vail's "Grown Up Babies" for some reason or other never fails as a good show, it has always proven a winner in the past and this season again lives up to its reputation of other seasons. It is a new show with an entirely new cast. It has material that is being handled by capable people and it not alone has clever comedians but other principals who can hold their end up with the best.

Billy Spellman and Eddie Shubert are the featured comedians, they are assisted by George Shelton in the comedy line.

Spellman is an acrobatic comedian doing a "bum" character. Opening in a neat dress suit, he changes shortly after to the old mis-fit clothes. He is a very funny fellow and clever in his line. He does some acrobatic stunts during the performance which always won laughs. He dances very well too.

Shubert does an eccentric comedy character, different than anyone we have seen in burlesque and at times reminds one of Eddie Cantor.

He opens in a female role, in which he got a lot of comedy out of, shortly after he changes to a tight-fitting suit. He uses a very light make up, with a touch of red on either cheek. He is very amusing and cleverly accomplishes all he goes after. He too dances well, his shimmy and his odd musicians more than pleased. He and Spellman are very hard and fast workers.

Shelton also does a "bum" in the early part of the show, using a somewhat different make up than Spellman. He handled the part most acceptably and was very amusing. He has a strong voice and his enunciation is distinct. He also did a good character as prohibition and several other characters well. He too is a success.

Harry Howard, a young juvenile and an exceptionally neat and classy dresser, knows how to put a number over. He reads lines very well and is the type who lends class to a show.

Fred Royce is doing straight. He dresses well and seems anxious to please.

Slight in stature, pretty in face and powerful in singing, Collette Batiste is one of the few prima donnas who has been at the Star this season, who has a really fine voice. Miss Batiste has a rich soprano and she sings her high notes with ease and with much tonal beauty.

Miss Batiste is pleasing to look at, of a brunette type and possesses a charming personality. Her gowns are rich, beautiful and of the latest designs. She reads lines well and works nicely in the scenes.

Olga Woods is the soubrette. Miss Woods is new and is a style of soubrette liked in burlesque. She is a pretty, young girl of striking personality. She can sing and has an exceptionally good voice. She is graceful and dances cleverly. Miss Woods reads lines carefully and with ease and seemed right at home in the parts. Her dresses are attractive and they have been selected with care.

Villa Royce, a pretty girl with a pleasing smile is the ingenue. Miss Royce works hard and gets her numbers over well.

Ruth Spellman and Anna Geary have small parts, taking care of them nicely.

The "any girl" scene was worked up well by Spellman, Shubert, Miss Batiste and five girls from the chorus.

"She'll never take it" bit proved a good comedy scene as Shubert, Spellman, Howard, Royce and the Misses Woods, Batiste and Royce did.

Fred and Villa Royce offered their vaudeville specialty of two numbers, doing nicely, finishing with a Hawaiian dance offered by the young lady.

The "insult" scene was amusing as Spellman, Shubert, Sheldon and the Misses Batiste and Woods carried it out.

Miss Batiste was a decided success in her singing specialty which she offered in one. She gave two numbers, opening with an operatic selection in Italian and then another in English. She sang sweetly and registered her high notes with complete ease, and went over very big.

Shubert and Spellman worked up a lot of comedy in the submarine scene and did it well.

The "quarrel" bit was nicely carried out as it was given by Spellman, Shubert, Howard, Royce and Miss Woods.

Howard put over a drinking song delightfully and was deserving of more applause than he received.

The "Jagland" scene offered plenty of amusement and was full of good witty material.

Miss Woods offered a specialty which she put over cleverly. This was followed by Billy and Ruth Spellman in their hand balancing and gymnastic specialty in which they did some clever tricks and it was generously received.

Vail has a lively bunch of girls who work hard and dress the stage well. They look fine from the front and are costumed in dresses of bright colors and pretty styles.

The "Grown Up Babies" is a fine comedy and singing show. It has a lot of dandy principals who are fast and clever. The show never lags. SID.

POWDER PUFF REVIEW (Continued from Page 14)

The "kissing" bit was real taking, as Miss Talbot did it with Coughlin. Pearl and Bard, in a comedy talking specialty in one down near the close of the matinee, just about stopped things for a while. They had the audience in an uproar. The material was fine and they worked everything for all there was in it. It's an act that would clean up anywhere. "Powder Puff Revue" is a great comedy and singing show, it has one of the best all around casts of the season and is a beautiful offering. It is a show that should do big business all over the circuit. SID.

KAHN'S UNION SQ. SHOW, FAST AND FUNNY, IS BEST OF THE SEASON

One of the best shows seen at Kahn's Union Square this season was presented last week by the stock company. It was really two shows in one. After a long comedy show that was filled with laughs had been offered, a minstrel show in white face, was given and it held a crowded house on Friday night until five after eleven when the curtain went down amid a big outburst of applause. The show was produced by Tom Howard. This fellow has given the patrons of Kahn's fine comedy shows week in and week out but last week he eclipsed anything in the past.

The material and scenes could be just transferred to the Columbia Circuit with the same company and there is no doubt in our mind but what it would be the same big success.

Howard and Joe Rose took care of the comedy with their usual care and cleverness.

Joe Lyons is a new member—he is the straight man and just the one wanted here. He is a fine appearing fellow, and a fine dresser, can read lines well and knows how to work with the comedians. He can also sing and dance.

Eddie Welch and Gus Flaigg took care of the characters and handled them carefully. Dan Cammy, a clean looking young chap, as the juvenile was very successful in all he did. This young chap would do well in a road show.

Helen Adair returned after a short vacation and was seen to advantage. She sang "Singing the Blues" and "Rock-a-Bye Mammy" creditably.

Harriett Nolan sang "Heaven" and "Make Believe" very nicely.

Kahn has a "find" in a new young lady, "Helen Daly." She is a young girl formerly in vaudeville known as Baby Helen, who has a remarkable voice. She sings well, her high notes being particularly pleasing.

Laura Houston, full of "pep," put "Sun-Out of Sunday" and "Gates to Dixieland" over well.

Margie Pennetti sang "The Love Ship" and "Hello Imagination" in her usual fine way.

The first part was called "Fortune Seekers" which was followed by "Blow the Horn," both fine comedy offerings.

A real funny scene was the "mail box" bit and a lot of comedy was worked up by Howard, Rose, Lyons, Flaigg, Welch and the Misses Beall and Houston.

In a comedy talking specialty Howard and Lyons had the house in an uproar.

Another good comedy scene was offered by Howard, Rose, Lyons, and the Misses Houston and Beall in the "serenade" scene which was full of laughs.

The dinner scene proved worth while the way Howard, Rose, Lyons and the Misses Adair and Nolan did it.

Al Aida in her snake dance followed.

The "rehearsal" scene in a booking manager's office proved a big laughing scene with Lyons as the manager, Howard and Rose trying to get bookings and giving a try out of their act, which was so bad it was funny. Miss Houston and Miss Pennetti did a sister act which resulted in a comedy scene. Several others did the same.

Just before the minstrel scene Lyons and Miss Adair offered a neat singing and dancing act which they did excellently.

Miss Nolan and Miss Houston followed in a pretty duet.

The minstrel scene was well staged with the men principals in dress suits, the ladies in pretty gowns, backed up by the chorus on platforms, making a fine scenic effect.

Howard and Rose were the end men and Lyon the interlocutor. The comedians kept up a fine line of cross fire comedy, while the other principals introduced specialties. Miss Pennetti sang "Rockaway Baby" cleverly. Miss Beall offered "Tishinigo Blues" with lots of pep and Cammy helped to work up the encores with some dancing.

Joe Rose pleased singing "Jadda." Dan Cammy did very well in his specialty singing "I Never Knew."

Helen Daley stopped the show at eleven o'clock and tied it up in half a dozen knots singing "Italian Rose." She did wonderfully, reaching high C with ease. Howard, singing a comedy number, "Where D'ye Get That Stuff," closed the show and went big. Kahn sure is putting over the bills, he has a good looking chorus and they are fine workers. SID.

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MAY HAMILTON

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JIMMY "Bevo" BARRETT

FIRST TIME ON THE CIRCUIT

DOING COMEDY WITH NAUGHTY NAUGHTY

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STRAIGHT MAN—VICTORY BELLES—SCENERY by GUTTENBERG—COSTUMES by TIFFNEY

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"WHIRL OF MIRTH"

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BARNEY GERARD'S SOME SHOW

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INGENUE SOUBRETTE

BEAUTY REVUE

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Music by LOUIS PANELLA

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INGENUE

RE-ENGAGED NEXT SEASON—HARRY HASTINGS BIG SHOW

"THE ZIEGFELD TYPE"—CLIPPER

MAE DIX

SOUBRETTE

BARNEY GERARD'S SOME SHOW

MAE KELLY

DANCING, SINGING INGENUE

FRENCH FROLICS

REALART RELEASES 17

Mary Miles Minter in "Sweet Lavender" will be the first of seventeen releases under the 1920-1921 Star franchise, controlled by the Realart Corporation. The picture is scheduled for a showing at the Rialto Theatre on October 3. Since then the following pictures have been produced and released: "Food for Scandal," Wanda Hawley; "You Never Can Tell," Bebe Daniels; "The New York Idea," Alice Brady; "Blackbirds," Justice Johnstone; "Her First Elopement," Wanda Hawley; "Oh, Lady, Lady," Bebe Daniels; "Something Different," Constance Binney; "Ducks and Drakes," Bebe Daniels; "Eyes of the Heart," Mary Miles Minter; "Her Beloved Villain," Wanda Hawley; "The Plaything of Broadway," Justice Johnstone; "The Snob," Wanda Hawley; "All Souls' Eve," Mary Miles Minter; "She Couldn't Help It," Bebe Daniels; "The Outside Woman," Wanda Hawley, and "Out of the Chorus," Alice Brady.

The last two have just been added to the list.

OPERA CO. GOT \$380,000

The Chicago Grand Opera season which closed at the Manhattan Opera House last Saturday evening, topped \$380,000, for the forty-three performances. Mary Garden, the manager of the organization, was given continued applause at the final drop of the curtain, to which she responded gracefully. She threw a huge bouquet of flowers into the audience, and this was torn into thousands of stems by the crowd. Men and women stood on their seats; several women tried to reach Miss Garden by climbing over the rail facing the orchestra, who fell into the pit in their efforts. Through the financial success of the engagement, it is pointed out, the average annual deficit experienced in the West for the past ten years, would more than be covered. The entire company left for Baltimore on Sunday morning for a transcontinental tour.

ECKEL IN SYRACUSE SOLD

SYRACUSE, March 5.—The Eckel Theatre passed today into the hands of the Robbins Amusement Company with Francis P. Martin, formerly manager of the Empire Theatre, as house manager. The sale is said to have involved \$500,000 and also included the Vinney Bldg. of which the theatre is a part. Nathan Robbins is vice-president and general manager of the company which has taken over the ownership and which is made up for the greater part of capital furnished by former Syracusans.

As yet no statement has been made as to the policy to be adopted by the new owners. It is believed, however, that the house will continue under its present name, and that some change will be made in the booking policy of the house.

SHUBERTS BUY PROPERTY

The Shuberts have purchased Nos. 19 and 21 West 62nd street, the property extending through the block to 18 and 29 West 63rd street, adjoining the Century Theatre, New York. The transaction by the theatrical interests was made under the title of the Trebush Realty Co. It is not stated whether a new theatre will be built on the site, or if the Century Theatre, under the control of the Shuberts, will be enlarged. The new acquisition has a frontage of 50 feet on each side and a depth of 200 feet.

CANADIAN VETS TO HOLD FAIR

OTTAWA, Ont., Canada, March 5.—Under the direction of H. Crossley Sherwood, and sponsored by the Governor General, the Army and Navy Veterans of Canada will hold a monster fair at Howick Hall here on March 28 to April 4, the proceeds of which go to the aid of needy veterans. Harry Wilt is representing the veterans in New York and is handling the eastern attractions.

BRADSHAW FINISHES "SYMPHONY"

J. Kenneth Bradshaw has completed "Symphony," a play on Jewish life which took him six years to write, and it will be produced at the Warburton Theatre, Yonkers, on March 21, by the Forbes Players. Several New York managers are said to be dickering for the piece.

O'CONNOR A FAIR CENSOR

LONDON, Eng., March 7.—T. P. O'Connor, affectionately known as "Tay Pay" and a member of the House of Parliament, and a leader in Irish affairs, has been film censor for the British Government since 1916. He is hostile to films having propaganda as their background; suggests that proper music is vital to the success of a picture, and that the shortcomings of the motion picture art cannot all be laid at the door of the American producer. Mr. O'Connor, according to American film interests in England, states that his censorship on some of the productions made in the United States, have found biased opinion, his authority bending more kindly towards British creations. This is offset by other statements in effect that he has been more merciful with his blue pencil, than those who have had charge of American bureaus.

DIRECTOR SUES FILM CO.

An application for an injunction restraining the National Film Corporation of America, David P. Howells and David P. Howells, Inc., producers and distributors of "The Son of Tarzan," a fifteen-episode serial picture, from collecting any income from the film, was filed by Harry Revier in the Supreme Court last week. According to his complaint, filed by Hochman and Keppler, his attorneys, Revier was engaged to direct the picture at a salary of \$250 a week and 12½ per cent of the income of the picture, after the cost of production of \$106,000 had been deducted. Thus far, he claims, the picture has grossed \$176,000, on which amount he bases his claim of \$8,750.

He further charges that Howells has refused to give him a complete account of the company's financial status and claims that the company is now insolvent.

RITCHIE DOES SOME STUNTS

Al Ritchie, well known for the past twenty-seven years as a soldier of fortune and strong man, gave the populace of Brooklyn last Wednesday afternoon an opportunity to see just why he is called a strong man. Under the auspices of the Pathe Film Corporation and the Veterans of Foreign Wars, Post 437, Ritchie pulled twelve large trucks loaded with 800 persons, a distance of more than a mile down Pitkin avenue. The event, which had been originally scheduled for Monday, but which had been postponed because of rain, attracted thousands who lined the avenue to watch the unique parade.

CARROLL'S TROUBLES CONTINUE

Another spat in the troubles of Harry Carroll, songwriter, and his wife Estelle, came about last Saturday, when Mrs. Carroll went to her husband's apartment at Broadway and Ninety-eighth street, with a writ of replevin, to take possession of some of her belongings. She was met by Carroll's sister, who responded heatedly, it is said, when the demand for the furniture was made.

Deputy Sheriff Curtin finally secured peace when things looked darkest. The articles called for in the writ, were then allowed to be taken from the apartment.

SUMMER PARK OPENINGS

Myer's Lake Park Casino, at Canton, Ohio, opens May 22 with seven acts, booked by Jack Fox.

Two shows daily will be given, the bills costing \$2,500 a week.

The Casino Theatre, at Casino Park, Akron, will open the 29th, and the same policy will be adopted as at Canton.

A. E. A. ENTERTAINMENT IN MAY

The annual entertainment of the Actor's Equity Association will take place at the Metropolitan Opera House on two Sunday nights, May 1 and May 8. Hassard Short will again be in charge while the program will be handled by a committee headed by Charles A. Stevenson, who has already begun work on it.

MARY McPHERSON'S MOTHER DEAD

Elizabeth McPherson, mother of Mary McPherson, with the "Monte Carlo Girls," died March 2 at the St. Joseph Sanitarium, Mt. Clemens, Mich.

531 Seventh Ave., N. Y. C. Phone Greeley 9829 Bet. 38th and 39th Streets

VAUDEVILLE BILLS

(Continued from Page 22)

CHAMPAIGN.

Orpheum (First Half)—Frear, Baggett & Frear—Lester & Moore—Walmsley & Keating—Wm. Gaxton & Co.—Olive Briscoe & Al Raub—Cameron Sisters. (Last Half)—Bluch, Landolf & Dohm—Orren & Drew—Ray Snow—George Damarel & Myrtle Vail—Frances Kennedy—Joseph De Kos & Co.

CRAWFORDSVILLE.

Bes Sweeney—The Brues—Ethel Kellie & Chums.

CLINTON, IA.

Orpheum (First Half)—Bab Roberts—Jack Russell & Co.—Jack Levy & Girls. (Last Half)—Arnelma Sisters—Aurora & Co.

CENTRALIA, ILL.

Grand—Baron Lichter—Two Ladellas—Aeroplane Girls. (Last Half)—Doyle & Elaine—Challen & Keke—Williams & Howard.
Clinton—Waters Hopkins & Chums—Jeanette—Blue Cloud & Winona.

CEDAR RAPIDS, IA.

Majestic Theatre (First Half)—El Rey Sisters—Cortez Sisters—Jimmy Dunn—Singer's Midgets. (Last Half)—The Romano Sisters—Bobby Harris & Co.—Nick Hufford—Singer's Midgets.

DANVILLE.

Palace (First Half)—Bes Sweeney—Frescott & Hope Eden—Chas. Harrison & Co. (Last Half)—Chad & Monti Hueber—O'Hara & Neeley—Frescott & Hope Eden—Lockwood & Rush—Lamb's Manikins.

DECATUR.

Empress (First Half)—Keaney & Nelson—Jewell & Raymond—George Damarel & Myrtle Vail—Thos. Potter—Dunne—J. Rosamond Johnson—Bluch Landolf & Dohm. (Last Half)—Conley & Francis—Herschel Henlere—Wm. Gaxton & Co.—Walter Weems—Cameron Sisters.

DAVENPORT.

Columbia (First Half)—Thirty Pink Toes—Arnelma Sisters—Gilroy, Donal & Corriel—Bill Robinson. (Last Half)—Blins & Bert—Hazel Harrington & Co.—Nellie V. Nichols—Royal Gascolnes.

DES MOINES, IA.

Majestic (First Half)—Walley & Austin—Smith & Iman—Rucker & Winifred. (Last Half)—Worden Brothers—Trix & Harvey Speck—Barber & Jackson—Old Black Joelund.

DUBUQUE, IA.

Majestic Theatre—Lizette—Gilbert & Saul—John R. Gordon & Co.—Buddy Walton—O'Brien Mgr. & Prop.—Bernard & Ferris—Three Regals.

EVANSVILLE.

Monroe Bros.—Four of Us—The Man Hunt—Jean Boydell—Stone & Hayes—Ishtjawa Bros.—Split with Terre Haute.

E. ST. LOUIS, ILL.

Erbers Theatre (First Half)—Will & Harold Brown—Davey Jamison—Spick & Span—Butler & Parker—Willie Bros. (Last Half)—Two Ladellas—The Champion—Aeroplane Girls.

FLINT.

Palace (First Half)—Donahue & Fletcher—Byrd & Alden—Lillian Mortimore & Co.—Will Stanton & Co.—Roy La Pearl—Amaranth Sisters. (Last Half)—Jean Gibson—Green & Parker—Cassin Kirk & Co.—Cameron & Rogers.

FLORENCE, KAN.

Mayflower—Thursday only—Forrest & Church—Dove & Mitchell—Will Fox & Co.—Jack Lee—Three Ankers.

GREEN BAY.

Orpheum—Wack & Leland Sisters—Edmunds & Lavelle—Rubetown Follies—The Baltus.

GALESBURG, ILL.

Orpheum Theatre (First Half)—Beck & Stillwell—Jenks & Allen—Ward & Dooley. (Last Half)—Rasso & Co.—Robison & Pierce—The Volunteers.

GRANITE CITY, ILL.

Washington Thea.—Doyle & Elaine—Jim Reynolds. (Last Half)—Arco Bros.—Ed. & Minnie Foster. Sunday—Connell, Leona & Zippy.

HAMILTON.

(First Half)—Frank Wilson—The Dohertys—Lewis & Norton—Jean Barrios—Rettler Bros. (Last Half)—Hill & Quinell—Whipple, Huston & Co.—Christy & Bennett.

HUNTINGTON.

(First Half)—Joe Melvin—Revue De Luxe. Dredner & Allen—Blue Cloud & Winona.

HUTCHINSON, KAN.

New Midland (Friday and Saturday)—Forrest & Church—Dove & Mitchell—Will Fox & Co.—Jack Lee—Three Ankers.

JACKSON.

Orpheum (First Half)—Weston's Models—Baxley & Porter—When Dreams Come True. (Last Half)—Stine Trio—Valentine Vox & Co.—Love Game.

JOLIET, ILL.

Orpheum Theatre (First Half)—Gillette—Breen Family. (Last Half)—Sultan—Dunbar's Salon Singers.

KANSAS CITY, MO.

Globe (First Half)—Tehow's Cats—Ferguson & Sunderland—Pinched—Wm. Sisto—Nellie De Onson & Band. (Last Half)—Three Blighty Girls—Billy Barlow—Francis Owen & Co.—Murry Voelk—Hall, Ermine & Brice.

KOKOMO, IND.

(First Half)—Blue Cloud & Winona—Waters Hopkins & Churchill—Cameo Girls—Princeton & Watson—Lamb's Mannikins. (Last Half)—Chas. Harrison & Co.

KENOSHA, WIS.

Virginian Theatre (First Half)—Aurora & Co. (Last Half)—Frear, Baggett & Frear—Daniels & Walters—McCormack & Wallace—Chas. Kenna—Pearl's Gypsies.

LANSING.

Bijen—Shaw & Campbell—Love Game—Dunlay & Merrill—Cassin, Kirk & Co.

LINCOLN, NEB.

Liberty (First Half)—Three Blighty Girls—Billy Barlow—Francis Owen & Co.—Murry Voelk—Hall, Ermine & Brice. (Last Half)—Paula—Stuart Girls—Haynes, Montgomery & Hanno—Lloyd & Whitehouse—Dance Originalities.

MADISON.

Orpheum (First Half)—Three Chums—Geo. Yeoman & Lizzie. (Last Half)—Herman & Shirley—Sophie Kassmir & Co.—Silver, Duval & Co.—Swor Bros.—Toyama Japs.

MOLINE.

Palace (First Half)—Sterling & Marguerite—Bayes & Fields—Hazel Harrington—Meredith & Snoozer—Worden Bros. (Last Half)—3 Regals—Gilbert & Saul—Jack Russell & Co.—Maris Gasper—Bill Robinson.

MIDDLETON.

(First Half)—Hill & Quinell—Christy & Bennett—Art Terry—Sculpture Garden. (Last Half)—Frank Wilson—Jean Barrios—The Dohertys.

MARION.

(First Half)—Sol Berns—Straight—McKowan & Brady. (Last Half)—Robert & Demont—Lewis & Norton—Massilon—Art Terry—McKowan & Brady—Sculpture Garden—Harry Ellis.

MASON CITY, IA.

Cecil (First Half)—Kelly & Mackey—Old Black Joelund—Weber & Elliott—Three Alex. (Last Half)—Walsh & Austin—Thirty Pink Toes.

MUSKEGON, MICH.

Snell & Vernon—Stine Trio—Martha Hamilton & Co.

OKMULGEE, OKLA.

Cook (First Half)—Four Balmains—Mathews & Blakeney—Five Thousand & a Few—Story & Clark—Ward & Green. (Last Half)—Adonis & Co.—Jazzarimbo Trio—Tonie Grey & Co.—Follow Me Girls.

OMAHA, NEB.

Empress (First Half)—Stuart Girls—Haynes Montgomery & Hannon—Lloyd & Whitehouse—Five Chaplins. (Last Half)—Three Harmony Maids—Rawson & Claire—Green & Dean—Three Melvin Brothers.

OWOSSO, MICH.

Brosius & Brown—Taylor & Francis—Chabot & Tortini.

PORT HURON.

Angel & Fuller—Dunlay & Merrill.

PEORIA, ILL.

Orpheum Theatre (First Half)—Sultan—Fred Berrens—Magic Glasses—Coley & Jaxon—Royal Gascolnes. (Last Half)—Monti & Parti—Heim & Lockwood—Oliver & Olp—Briscoe & Raub—Six Belfords.

QUINCY, ILL.

Orpheum Theatre (First Half)—Rasso & Co.—Robison & Pierce—The Volunteers. (Last Half)—Beck & Stillwell—Jenks & Allen—Ward & Dooley.

ROCKFORD.

Palace (First Half)—Three Romanos—Sophie Kassmir & Co.—Nick Hufford—Flirtation—Toyama Japs—Swor Bros. (Last Half)—Madelon & Paula Miller—Bayes & Fields—O'Brien, Mgr. & Prop.

RICHMOND.

(First Half)—Brazilian Heiress—Whipple Huston & Co. (Last Half)—Rettler Bros.—Waters, Hopkins & Chum—Revue De Luxe.

RACINE, WIS.

Rialto Theatre (First Half)—Burns Bros.—Worth, Wayten Four—Silver, Duval & Co.—Golden Troupe. (Last Half)—Stanley—Murray Bennett—Eddie Carr & Co.—Loos Bros.—Benison & Edwards.

SOUTH BEND.

Orpheum (First Half)—Dare Bros.—Lowry & Prince—Mr. Valentine Vox—Eddie Carr & Co.—Frances Kennedy—Juvenility. (Second Half)—Snell & Vernon—Henry B. Toomer & Co.—Byron & Haig—Weston's Models—D'Art.

ST. LOUIS.

Grand—Frank & Kitty—Christopher & Walton—Meryl Prince Girls—Roshier & Muff—Bentley & Evelyn—Jazzology—Hart, Wagner & Ellis—Fred Hughes & Co.—Bottomley Troupe.

Columbia Theatre (First Half)—Taketa & Kewana—O'Hara & Neeley—The Champion—William Howard—Adco Bros. (Last Half)—Connell, Leona & Zippy—Jerry & Gretchen O'Mara—Billy Doos—Revue—Spick & Span.

SPRINGFIELD.

Majestic (First Half)—Conley & Francis—Marino & Maley—Oliver & Olp—Herschel Henlere.—Ruffs. (Last Half)—Kennedy & Nelson—Jewell & Raymond—Billa Willard & Co.—Walmsley & Keating—J. Rosamond Johnson—Dance Fantasies.

ST. JOE, MO.

Crystal (First Half)—Mile. Paula—Barber & Jackson—Clayton & Lennie—Jim & Marion Harkins—Slatkos Midnight Rollers. (Last Half)—Haddon & Norman—Walters Wanted—Jeannette Childs—Fred Allen—Jackett & Delmar.

SIOUX CITY.

Orpheum (First Half)—Old Time Darkies—Harry Langdon & Co.—Stella Tracey & Carl McBride—Frank Devoe & Harry Hosford—Hackett & Delmar. (Last Half)—Winton Bros.—Bernard & Ferris—Emily Ann Wellman—Buddy Walton—Clayton & Lennie—Elrey Sisters.

SAGINAW.

Jeffers Strand—Donahue & Fletcher—Shaw & Campbell—Baxley & Porter—Lillian Mortimer & Co.—Will Stanton & Co.

SIOUX FALLS, S. D.

Orpheum (First Half)—Three Harmony Maids—Rawson & Claire—Green & Dean—Three Melvin Brothers. (Last Half)—Allman & Nevins—Rucker & Winifred—Three Alex.

TERRE HAUTE.

Dancing Kennedys—Stratford Comedy 4—James Grady & Co.—Jim Doherty—The Love Shop. Split with Evansville, Ind.

TOPEKA, KAS.

Novalty (First Half)—Leon Toon—Warden & Naldy—Roof Garden Trio—My Dream Girl—Samoroff & Sonia. (Last Half)—Tehow's Cats—Ferguson & Sunderland—Pinched—Wm. Sisto—Nellie De Onson & Band.

WATERLOO, IA.

Majestic (Last Half)—Smith & Inman—Kelly & Mackey—Jack Levy & Girls—Maidie DeLong.

WICHITA.

Princess (First Half)—Forrest & Church—Dove & Mitchell—Will Fox & Co.—Jack Lee—Three Ankers. (Last Half)—Leon Toon—Warden & Naldy—My Dream Girl—Roof Garden Trio—Samoroff & Sonia.

ORCHESTRA NEWS

BRAND BACK IN OLD JOB

SAN FRANCISCO, March 7.—Caesar Brand, who a few weeks ago retired from his position of leading Orpheum orchestras in Sacramento and Fresno, is back on his old job. He is replacing Eugene Brown, who was stricken with serious illness, and the probabilities are that Brand will finish out the Orpheum season in the Valley towns. Brand is a veteran leader who decided to quit traveling engagements and resigned shortly before Christmas. Brown left his former post at the Fresno Hippodrome to take the place Brand vacated. When Brown was stricken, Joe Richman, leader and pianist for William Seabury's "Frisvolities," which then was playing the valley, stepped into the vacant leader's chair and saved the bill. This marks Brand's tenth consecutive season with the Orpheum in split week cities.

BIG FUND FOR BAND

CHICAGO, March 7.—Plans for raising a fund of \$125,000 to support the Chicago Band were discussed Friday at a meeting of the new directors of the Chicago Band Association at the Hotel La Salle. It is decided to conduct a tenth anniversary jubilee campaign during the week beginning April 19. A benefit will be held at the Auditorium. The following officers were elected: President, Ward E. Perry; vice-presidents, Markham B. Orde, Samuel C. Osborn, Edward S. Labart and Mrs. Charles E. Frankelthal; secretary, Frank E. Scott, and treasurer, John W. Thomas.

STRICKLAND ON PIER

Charles F. Strickland and his Seven Harmony Boys, have been engaged to appear during the afternoon and evening in the ballroom of Young's Million Dollar Pier, Atlantic City. The season begins March 21 and terminates September 11. The personnel of the act consists of Sam Steinberg, violin; John Amendt, banjo; John Wear, trombone; Charles Agne, cornet; Frank Silver, drums and traps; Joe Wirshup, saxophone and oboe; E. C. Strickland, bass tuba; and Charles F. Strickland, director, piano and chimes.

STEIMAN AT NEW BELMONT

David Steiman will direct the Concert Orchestra at the Belmont Theatre, the newest amusement house in the Eastern section of the Bronx, New York. Mr. Steiman is well known as a concert master, and through his direction for a long period of the Zionist Symphony Orchestra of 65 pieces. The theatre will be opened on March 12, and will be under the management of Haring and Blumenthal.

ORCHESTRA LEADERS CHANGE

Caesar Brand has returned as orchestra leader of the Orpheum road show playing Fresno and Sacramento, taking the place of Eugene Brown who is seriously ill in the hospital. Joe Richman, pianist for William Seabury's act, filled in during the time Brown was ill and Brand was arriving.

NEW ORCHESTRA ON ROOF

The Broadway Syncopated orchestra of 24 musicians has been added to the attractions of the Century Roof where the "Midnight Rounders of 1921" is being presented. The orchestra plays for dancing before the show opens, and during the intermissions.

WANTS TO HEAR FROM ORCHESTRA

J. Dorr, 27 Madison street, West Medford, Mass., would like to hear from any member of the orchestra of the J. W. Vogel's Minstrels, which left Bowling Green, Ohio, August 1, 1920. Dorr states that anyone communicating with him will learn something to his advantage.

VON TILZER SONG FEATURED

Quixey Four, now at the Orpheum Theatre, making a great hit with "All She'd Say Was Umh Hum," a new Von Tilzer song.

KEITH ENLARGING ORCHESTRAS

With the appointment of Stanley W. Lawton as musical director of all the orchestras in the Moss and Proctor houses in New York, and also two Keith theatres, the Keith organization will give more attention to the bettering of the music offered at their houses. Mr. Lawton has been connected with the Moss organization for several weeks, as musical director, and now has taken under his charge the Proctor circuit.

It is the intention of the Keith office to enlarge all the orchestras in New York, and also play up the various musical settings, for all films, overtures and intermission numbers, as much as possible. This has been the policy of Moss' Coliseum Theatre, since its opening this season, and has proven successful enough to be tried in the other New York houses.

The Coliseum orchestra has been enlarged by about four men, and the Hamilton and Jefferson have also added this many. Other theatres that are to be under the musical jurisdiction of S. W. Lawton are the Regent, Broadway, Flatbush, Dyckman, Keith's Eighty-first Street, Harlem Opera House, the Fifth Avenue, Twenty-third Street, Fifty-eighth Street, 125th Street, Prospect, Greenpoint, and when they open (now in construction) the Fordham, Atlas and Grant.

SLATER'S BAND SCORES

OMAHA, Neb., March 7.—Slater's Southern Jazz Band is meeting with great success at the Empress Dancing Palace, here. The band is continually creating original and clever interpretations, and Mr. Slater, like Hickman, spends considerable time with the rehearsing of a number before it is played in public. The band recently introduced a new novelty fox trot called "Hindoo Hop" a Belwyn publication, which intermingles weird Oriental strains, permitting the introduction of original bits. Slater worked this composition up to a classic, and it has proved extremely popular. A staff of vocalists is also maintained by the band. The personnel consists of George Slater (leader) saxophone and clarinet; Percy Slater, saxophone; Ward Archer, drums; Herb Winfield, trombone; Bob Fulton, piano; Lynn Snider, banjo; Chas. Burns, trumpet; Paul Bartunek, violin. Jack Connors is managing the combination.

CELLIST'S WIFE A SUICIDE

Matilda Steindel, wife of Bruno Steindel, first cellist of the Chicago Opera Company, committed suicide by diving into a lake at Chicago, Ill., on March 6. She was 47 years old, and was of unsound mind since her husband was dismissed from the company for alleged propagandaism during the war. He was subsequently reinstated, however. The deceased left a note in which she stated that she did not want to go to an asylum.

SOPHIE TUCKER AT REISENWEBER'S

Sophie Tucker and her five Syncopation Kings are playing a return engagement at Reisenweber's Columbus Circle cabaret. Miss Tucker has been appearing in the West during the past year.

FRED HOFF ON ZIEGFELD ROOF

Fred Hoff's orchestra of ten people will be at Ziegfeld's Roof Wednesday night. This act recently came from the Coast where they had a long engagement at the Palace Hotel in San Francisco.

PEKIN BAND AT REGENT

The Pekin Syncopated Band will play the dance music on Thursday evening next, for the contestants who will appear on the stage of the Regent Theatre. The band is made up of eight musicians.

PLAY WITHOUT DIRECTOR

The Rialto Concert Orchestra is this week giving a rendition of Glinka's "Russian and Ludmilla" as a part of the "comedy" week at the Rialto, in which they are playing the piece without a director.

VAUDEVILLE BILLS

(Continued from Page 33)

MARCUS LOEW'S CIRCUIT
NEW YORK CITY.

American (First Half)—Work & Mack—McConnell & West—Stone & Moyer Sisters—Mills & Smith—Melody Festival—Arthur Turelly—Hazel Haslam—Jo-Jo Harrison—Milo & Herman. (Last Half)—Bert & Dorothy Clinton—Dancers Supreme—Bobby Henshaw & Co.—4 Musketeers—Knight & Sawtelle—Van & Carrie Avery—Salle & Robles—3 Michon Bros.

Victoria (First Half)—Wright & Wilson—Armstrong & Joyce—Connors & Boyne—Moher & Eldridge—Money Is Money. (Last Half)—Dawson, Lanigan & Covert—McDermott Vincent—Fagg & White—Conway & Fields—Melody Festival.

Lincoln Square (First Half)—Little Pippifax—Jack Reddy—Jeff Healy & Co.—Hank Brown & Co.—Williams & Taylor. (Last Half)—Stanley & Winthrop—Rolls & Royce—Dolly's Dream—Bart Dogle—Work & Mack.

Greely Square (First Half)—Upside Down Millett—McDermott & Vincent—Salle & Robles—Chapman & Ring—Davey Johnson—Toy Shop. (Last Half)—Russell & Hayes—McConnell & West—Ben Meroff & Co.—Telephone Tangle—Mills & Smith—La Temple & Co.

Delancey Street (First Half)—Kittie Dup—Ardell & Tracey—Rice & Francis—Telephone Tangle—Conway & Fields—Hanlon & Clifton. (Last Half)—Wright & Wilson—Moore & Fields—Davis & McCoy—Murray & Lane—Lane & Smith.

National (First Half)—Pasquale Powers—Moore & Fields—Mac & Hall—Davis & McCoy—La Temple & Co. (Last Half)—Milo & Herman—Hickey & Hart—Connors & Boyne—Willing, Bentley & Williams—Toy Shop.

Orpheum (First Half)—Stanley & Winthrop—Merle, Hartwell & Co.—Murray & Lane—Luckey & Harris—Odiva & Seals. (Last Half)—3 Lees—Jack Reddy—Emmett & McLane—Callahan & Bliss—Odiva & Seals.

Boulevard (First Half)—The Parshleys—Lowe, Evans & Estella—Danny—Artie Mehlinger—3 Lees. (Last Half)—Moher & Eldridge—Chapman & Ring—Artie Mehlinger—Kanazawa Boys.

Avenue B (First Half)—Bolling & Reynolds—Elva Tracy—Justice—Zelaya. (Last Half)—Upside Down Millett—McDermott & Hagney—Fisher & Hurst.

BROOKLYN.

Metropolitan (First Half)—Ajax & Emily—Vincent & Franklin—Van & Carrie Avery—Callahan & Bliss—Dancers Supreme. (Last Half)—Hanlon & Clifton—Lowe, Evans & Stella—Hank Brown & Co.—Money Is Money.

Fulton (First Half)—Russell & Hayes—Bonner & Powers—Fagg & White—Ben Meroff & Co.—Dolly's Dream. (Last Half)—Ardell & Tracey—Arthur Pickens—Jo-Jo Harrison—Fisher & Circus.

Palace (First Half)—McDermott & Hagney—Fisher & Hurst—Kee Tom 4—Al Golden Troupe. (Last Half)—Williams & Taylor—Rounder of Old Broadway—Zelaya.

BALTIMORE.

Brower Trio—Margaret Merle—Renard & West—Johnson Bros. & Johnson—Lyndall, Laurell & Co.

BOSTON.

First Half—Peters & Le Buff—Grace Leonard & Co.—Walter Fenner & Co.—Anger & Adelon—Ruloff, Rulowa Ballet. (Last Half)—Cattland—Harris & Holley—Joe & Johnny Fields—Downing & Bunin Sisters—Will & Mary Rogers—Clark's Hawaiians.

FALL RIVER.

(First Half)—Cattland—Harris & Holley—Downing & Bunin Sisters—Will & Mary Rogers—Clark's Hawaiians. (Last Half)—Peters & Le Buff—Grace Leonard & Co.—Walter Fenner & Co.—Anger & Adelon—Ruloff, Rulowa Ballet.

HAMILTON, CAN.

Florette—Kennedy & Martin—Roach & McCurdy—Stafford's Animals. (Last Half)—Mooney & Capman—Darby & Brown—Cardo & Noll—Tilyou & Rogers—Virginia Steppers.

Hoboken (First Half)—Stone & Moyer Sisters—Harry Garland. (Last Half)—Ward & Wilson—Fraser & Bunce.

Holyoke (First Half)—Dawson, Lanigan & Covert—Rolls & Royce—Rounder of Old Broadway—Lane & Smith—Kanazawa Japs. (Last Half)—Pasquale & Powers—Cooper & Lane—Danny—Laurie Ordway & Co.—Al Golem Troupe.

LONDON, CANADA.

(First Half)—Grace Ayres & Co.—Koller & Irwin—Jean Gordon Players. (Mystic Hanson Trio—Phil Davis—Harry West & Chums.

MONTREAL.

Heras & Preston—Farrell & Hatch—Florence Henry & Co.—Will J. Evans—Topics & Tunes.

OTTAWA, CANADA.

Esther Trio—Yorke & Maybelle—Elsie Kiddeley & Co.—Fox & Mayo—Cabaret De Luxe.

PROVIDENCE.

(First Half)—Martin & Elliott—Jo & Johnny Fields—Lain & Green—Turner & Joselyn—Frank Sabini—Casting Lloyds. (Last Half)—Lawrence Bros. & Thelma—Jerome & Albright—Pealson & Wallace—Tappan & Armstrong—5 Musical Budds.

SPRINGFIELD.

(First Half)—Lawrence Bros. & Thelma—Jerome & Albright—Pealson & Wallace—Tappan & Armstrong—5 Musical Budds. (Last Half)—Martin & Elliott—Lain & Green—Turner & Joselyn—Frank Sabini—Casting Lloyds.

TORONTO.

Loew's—Wray's—Manikins—Murphy & Klein—Evans & Sidney—Lee Beggs & Co.—Frank Terry—Rhyme & Rhyme of 1921.

Uptown (First Half)—Melfords 3—Mooney & Capman—Darby & Brown—Cardo & Noll—Tilyou & Rogers—Burt & Virginia Steppers. (Last Half)—Florette—Two Wrens—Kennedy & Martin—Roach & McCurdy—Stafford's Animals.

WASHINGTON, D. C.

Eugene Bros.—Paramo—Pinney Jarrett & Co.—Anthony & Arnold—Jim & Irene Marlin.

WINDSOR, CANADA.

(First Half)—Mystic Hanson Trio—Phil Davis—Harry West & Chums. (Last Half)—Grace Ayres & Co.—Koller & Irwin—Jean Gordon Players.

ERLANGER WINS N. Y. THEA. CASE

A. L. Erlanger was returned a victor in the New York Theatre case last week when the Appellate Division of the Supreme Court unanimously dismissed the appeal from the decision confirming the report of the appraisers in the minority stockholders' favor.

The New York Theatre property was sold on October 24, 1919, by the New York Theatre Company to the Seneca Realty Corporation, generally believed to be a subsidiary of the Famous Players-Lasky Corporation, for the sum of \$3,200,000. Erlanger and the estates of William Harris and Samuel F. Nirdlinger—the minority stockholders of the New York Theatre Company—dissented from this sale on the ground that the purchase price was too small and petitioned the Supreme Court for an appraisal of the property.

After being appointed the appraisers reported in favor of Erlanger and his associates. Their report, filed in July last fixed the value of their stock at \$222.01 per share.

When the New York Theatre Company asked to have this finding set aside their petition was refused by Justice Clennon on the ground that no substantial error had been committed. The appeal from this decision was argued before the Appellate Division early in February.

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NEW HOUSES FOR MILES

Work was begun this week on the new Miles Theatre in Scranton which is to be built on the site of the old Lyceum, destroyed by fire previous to the war. Construction started on Monday, the 7th, under the direction of Jardin & Co., of New York, and the theatre will be ready for opening on September 1. It is a 2,500-seat house and will play vaudeville booked through the Miles-Pantages arrangement.

Plans have been filed, and contracts been let for the construction of a new theatre, to be called the Miles, in Wilkes-Barre Park, Wilkes-Barre, where a plot 118 feet by 180 feet has been secured, and a 3,500-seat house to play vaudeville will be erected. It is expected to begin construction within thirty days, and have the theatre ready for opening in nine months. The cost for building each of these new houses will be approximately \$1,000,000.

The new Miles Theatre in Cleveland, a 2,500-seat house, which has been under way for some months, will be completed and ready for opening in September, the date being set at Labor Day. This house, too, will play vaudeville. The Academy of Music in Scranton, which Miles also controls, is to be rebuilt and renamed the Miles Academy. It will open on Labor Day, but as yet the policy of the house has not been decided upon.

VAUDEVILLIAN IN OPERA

Of recent years grand opera impresarios have formed a habit of searching the home field for talent instead of going abroad, and as a result, many interesting discoveries have been made among vaudevillians. Of the many contributed by this field of endeavor to opera are Rosa Ponselle, Dorothy Jordan, Orville Harrold and others who proved equally successful. The latest of these, Chief Caupolican, whom Maestro Bamboscheck says he discovered, is in reality a discovery of Joe Maxwell, who unearthed him in a Gus Hill show, and placed him in vaudeville, giving him his Indian name. He makes his debut this week (Wednesday) in grand opera at the Metropolitan in a version of "The Bella," to be known as "The Polish Jew."

Caupolican's first big time vaudeville appearance was made as a member of the "Three Wonderful Singers." When this act split up, he was given the Indian name by Maxwell, who put him out as a single.

POMPEIAN CASCADES ROBBED

CHICAGO, March 7.—Burglars broke through the fire escape doors in the Pompeian Cascades, entered the office and carried the safe into the electric room, fifteen feet further from the street. Here they burned around the safe knob with a torch and took \$900 in currency, along with two sacks of sugar and other provisions from the pantry. Percy T. Johnson, proprietor of the Cascades, informed the police that he thinks that some one employed by him is responsible.

OUT OF JESSEL ACT

Mabelle Bidwell who appeared in George Jessel's act "Troubles of 1920" left the act at Kansas City and is back in New York. She and Jessel had a misunderstanding.

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LYCEUM West 45th St. Evs. 8.30
Mats. Thurs. and Sat. 2.30

DAVID BELASCO Presents
INA CLAIRE in a New Comedy
By Avery Hopwood
THE GOLD DIGGERS

REPUBLIC W. 42nd St. Evs. 8.30
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JOHN GOLDEN Presents
GRACE LARUE & HALE HAMILTON
in a Seltish Comedy
DEAR ME;

OLYMPIC 14th Street,
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Naughty Naughty
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Next Week—TIDDLE DE WINKS
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Next Week—POWDER PUFF REVUE

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BIG SENSATION
Wrestling Every Thursday Night
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Next Week—ABE REYNOLDS REVUE

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A complete musical comedy production, including scenery, wardrobe and electrical effects. In fact everything that goes to make a successful musical comedy revue.

THE MARCUS SHOW OF 1920

will dispose of their entire production, for the past season, to make room for an entire new production for the season of 1921.

Every article to be sold was built, painted and created this season. Everything is in first-class condition. Most of the wardrobe was replaced this season.

Production to be sold with or without book and music. Interested parties can call and see for themselves as per route. Those interested address bids to

NESTOR THAYER

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March 10-12—Empire, Syracuse; March 17-19—Playhouse, Wilmington, Del.; March 21-26—Ford's, Baltimore; March 29-31—Grand Opera House, Trenton, N. J.; April 4-9—Apollo, Atlantic City; April 10-16—National, Washington. Entire effects ready for delivery June 1st.

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Direction MARK LEVY

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TOURING LOEW CIRCUIT
Direction—BRUCE DUFFUS

DOROTHY DOYLE

IN NOVELTY SONG AND DANCE

Direction—MANDELL & ROSE

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AMERICA'S GREATEST INDIAN

Dir. AL. MAYER

ED DALY AND HIS TANGLED ARMY

IN VAUDEVILLE

MANAGERS TAKE NOTICE

ALLEN & HENRY

COMEDY SINGING AND MUSIC

HARP, GUITAR, MANDOLIN AND UKULELES.

DIR. BRUCE DUFFUS

BICKNELL

THE MODEL BAKER

MOROSCO WITH FIRST NATL.

Oliver Morosco has signed a contract with the Associated First National Pictures, Inc., for the release of all his productions through the latter organization. Thus Morosco, who was openly opposed to the so-called theatrical combinations, is the first of the important stage producers to align himself with the independents in the screen business. The combination consummates one of the largest deals in the history of the films. The Morosco film productions, to be made in the new Morosco studios at Los Angeles, will be exhibited in more than 3,500 theatres affiliated with the exhibitors banded together under the banner of Associated First National.

Morosco consistently has remained outside of the theatrical combinations. He fought alone in New York, quite successfully, with three theatres under his control. Morosco has available for picturization more than 30 of his stage plays, including the perennial and everlasting favorite, "The Bird of Paradise."

The first of the Morosco features, "The Half Breed," is progressing rapidly in production with indications that Charlotte Greenwood in "Linger Longer, Letty" will be the second Morosco feature. It is Morosco's plan to establish an increased colony of writers in Los Angeles and enlarge his production plans for both stage and screen. He will try the novelty of producing in pictures the stage stories with original casts as far as possible. While a stage play is being produced the same cast will be used in the pictures and it will be a Morosco plan to offer simultaneously a drama with the screen version.

HOSPITAL BENEFIT ON MAY 29

Aaron J. Jones has been appointed general chairman for the annual benefit of the American Theatrical Hospital, which will be held May 20 at the Colonial Theatre, Chicago, Ill. Henry J. Ridings and Claude S. Humphrey will have charge of the stage. The directors this year include: Caroline Kohl, John J. Garatty, Harry J. Powers, Jack Lait, E. F. Carruthers, Lester Bryant, Charles N. Goodnow and John P. McGorty. The presidency has again been tendered to Judge Joseph Sabbath, and the other officers are Harry J. Ridings, vice-president; Thomas L. Johnson, second vice-president; Aaron J. Jones, treasurer, and C. S. Humphrey, secretary.

The American Theatrical Hospital is the only institution in the world that is supported by the amusement as well as the lay public. It has done wonderful work for the profession, and because of this the best talent obtainable has volunteered its service for the benefit.

200 CAPACITY THEATRE TO OPEN

CHICAGO, March 7.—The Little Theatre movement in this city is to receive impetus when Chicago's newest playhouse, with a seating capacity of only 200, plans for which are now being drawn, will be erected on the site now occupied by the garage in the rear of the one time John N. Jewett residence.

Elias Day, president of the Lyceum Arts Conservatory, which has purchased the Jewett home in order to house its music and dramatic school, is reported to have paid \$39,000 for the place, which, he says, cannot be duplicated for \$150,000 to-day.

The theatre, which will be modern and luxuriantly built, will be used for the dramatic activities of the students of the school, and also for various public performances. Mr. Robert Dwen, the architect who is working on the plans, intends to have it ready about April 15.

"UP TO YOU" FOR CHICAGO

William Moore Patch's musical comedy, "It's Up to You," now in its ninth week at the Globe Theatre, Boston, will be sent to Chicago for a Spring and Summer engagement. The company includes Joseph Santley, Ivy Sawyer, Douglas Leavitt, Ruth Mary Lockwood, Florence Hope, Florence Earle, Harry Short and a chorus of sixty. While en route to Chicago, the play will be seen at Washington, Pittsburgh and Cleveland.

The piece is said to be in fine running shape at present.

TO STAGE CHILDREN'S SHOW

The proteges of Mr. S. Emil Rock, who conducts a course of training for embryonic performers in the Bronx, will offer their annual show for charity at Palm Garden on May 7. The piece will be in the form of a musical revue, written and staged by Briggs French, who returned to New York recently after a tour as stage manager of William Rock's "Silks and Satins."

The children who will take part in the performance range in age from five to sixteen years. Many of the children who made their first appearance on the stage under the direction of Mrs. Rock have since carved a niche for themselves in the professional world, among them being Janet Stone, now with the "Greenwich Village Follies, 1920," and Dorothy Lessner, Millard and Marlin, Ruth Romaine, Sylvia Jacobs, and Joe Rock and Everett Crecelius in vaudeville.

NEW PRODUCING FIRM FORMED

George Burdick and Lawrence P. Larsen have formed a new producing firm, with offices at the State-Lake Building, Chicago, Ill. Several road companies will be sent on the road. Mr. Burdick was formerly general representative of the Ralph Dunbar productions, while Mr. Larsen was the owner of the Universal Scenic Artist Studios of Chicago. He designed and built special settings and made drops for the new Tivoli, Riviera and Central Park Theatres, Chicago; as well as equipping several vaudeville acts with scenic investiture.

William Owen, a Shakesperian actor, will head the first attraction to be sent out by the new firm.

MAYOR AND FILM MEN TO CONFER

PHILADELPHIA, Pa., March 7.—Motion picture theatre managers of this city have been invited to attend a conference in the office of Mayor Moore on Wednesday, March 9. The Mayor feels that he should not be called upon to act as an extra censor of movie productions, and believes that a more equitable arrangement of things can be effected. It is the city executive's idea to reduce the number of complaints that have reached his office, and with this in view he has extended an invitation to the industry to attend and talk over conditions generally.

RECORD OFFERS FOR PLAYS

Wagenhals and Kemper, producers of "Spanish Love" and "The Bat," have been offered sums aggregating \$300,000 for the various rights to their two plays. Thus far no intimation has been given that the offers will be accepted.

Among the offers are two, from South Africa and Australia, for the rights to the production of the plays in each of these countries. European rights are equally sought for as well as rights for the picturization of both on the screen.

WEISMAN BACK AT ALAMAC

St. LOUIS, March 5.—Joe Weisman, former owner of the Alamac Hotel, who sold it several years ago to Edward Miller, the present owner, on account of ill health, has returned to the hotel to look after the comforts of the professional people.

Weisman, when he owned this hotel, had a big following due mostly to his treatment of performers, looking after their every comfort.

TO TRY NEW "REP" PLAN

Rath and Garren are to inaugurate a new scheme in running a repertoire company this spring when they will open a company that will play six different towns, two nights in each town, presenting the same play, returning with a new play every two weeks. The six towns are all within commuting distance of New York, and they will bring the company back every night.

MCGREGOR IN TWO ROLES

Harmon McGregor, who is playing the role of the Sinn Feiner in "Mixed Marriage," at the Sixty-third Street Theatre, is traveling from Ireland to Spain via Broadway this week. He is also playing the lead in "The Cradle Song," at the Times Square Theatre where it opened on Monday for a series of matinee performances.

BURLESQUE ROUTES

COLUMBIA WHEEL

Al Reeves Joy Bells—Star, Cleveland, 7-12; Empire, Toledo, 14-19.
 Abe Reynolds Revue—Miner's Bronx, New York, 7-12; Casino, Brooklyn, 14-19.
 Best Show in Town—Gayety, Detroit, 7-12; Gayety, Toronto, Ont., 14-19.
 Bostonians—Gayety, St. Louis, 7-12; Star and Garter, Chicago, 14-19.
 Bowery—Casino, Boston, 7-12; Grand, Hartford, Conn., 14-19.
 Bon Tons—Gayety, Pittsburgh, 7-12; Park, Youngstown, O., 14-16; Grand, Akron, 17-19.
 Big Wonder Show—Berchell, Des Moines, Ia., 6-9; Gayety, Omaha, 14-19.
 Dave Marion's Own—Empire, Newark, 7-12; Casino, Philadelphia, 14-19.
 Ed Lee Wrothe's Best Show—Jacques, Waterbury, Conn., 7-12; Hurtig & Seamon's, New York, 14-19.
 Flashlights of 1920—Bastable, Syracuse, 7-9; Gayety, Utica, 10-12; Gayety, Montreal, Can., 14-19.
 Follies of the Day—Gayety, Montreal, Can., 7-12; Empire, Albany, 14-19.
 Folly Town—Majestic, Jersey City, 7-12; Perth Amboy, 14; Plainfield, 15; Stamford, Conn., 16; Park, Bridgeport, 17-19.
 Girls de Looks—Grand, Hartford, Conn., 7-12; Jacques, Waterbury, 14-19.
 Girls of the U. S. A.—Empire, Brooklyn, 7-12; Peoples, Philadelphia, 14-19.
 Girls from Happyland—Lyric, Dayton, 7-12; Olympic, Cincinnati, 14-19.
 Golden Crooks—Gayety, Kansas City, 7-12; open, 14-19; Gayety, St. Louis, 21-26.
 Hip Hip Hooray Girls—Star and Garter, Chicago, 7-12; Gayety, Detroit, 14-19.
 Hits and Bits—Gayety, Toronto, Ont., 7-12; Gayety, Buffalo, 14-19.
 Harry Hastings' Big Show—Casino, Philadelphia, 7-12; Miner's Bronx, New York, 14-19.
 Jollities of 1920—Empire, Albany, 7-12; Casino, Boston, 14-19.
 Jack Singer's Own Show—Gayety, Boston, 7-12; Columbia, New York, 14-19.
 Jingle Jingle—Empire, Toledo, 7-12; Lyric, Dayton, 14-19.
 Lew Kelly Show—Gayety, Rochester, 7-12; Bastable, Syracuse, 14-16; Gayety, Utica, 17-19.
 Mollie Williams' Own Show—Hurtig & Seamon's, New York, 7-12; Orpheum, Paterson, 14-19.
 Maids of America—Orpheum, Paterson, 7-12; Majestic, Jersey City, 14-19.
 Million Dollar Dolls—Gayety, Washington, 7-12; Gayety, Pittsburgh, 14-19.
 Powder Puff Revue—Columbia, New York, 7-12; Empire, Brooklyn, 14-19.
 Peek-a-Boo—Olympic, Cincinnati, 7-12; Columbia, Chicago, 14-19.
 Parisian Whirl—open, 7-12; Gayety, St. Louis, 14-19.
 Roseland Girls—Peoples, Philadelphia, 7-12; Palace, Baltimore, 14-19.
 Rose Sydel London Belles—Gayety, Omaha, 7-12; Gayety, Kansas City, 14-19.
 Snappy Snaps—Casino, Brooklyn, 7-12; Empire, Newark, 14-19.
 Social Maids—Empire, Providence, 7-12; Gayety, Boston, 14-19.
 Step Lively Girls—Gayety, Buffalo, 7-12; Gayety, Rochester, 14-19.

Sporting Widows—Stamford, Conn., 9; Park, Bridgeport, Conn., 10-12; Empire, Providence, 14-19.
 Town Scandals—Youngstown, O., 7-9; Grand, Akron, 10-12; Star, Cleveland, 14-19.
 Twinkle Toes—Columbia, Chicago, 7-12; Berchell, Des Moines, Ia., 13-16.
 Victory Belles—Palace, Baltimore, 7-12; Gayety, Washington, 14-19.

AMERICAN WHEEL

All Jazz Revue—Gayety, Newark, 7-12; Long Branch, 14; Asbury Park, 15; Reading, Pa., 17; Grand, Trenton, 18-19.
 Bathing Beauties—Lyceum, Columbus, 7-12; Empire, Cleveland, 14-19.
 Beauty Trust—Empress, Cincinnati, 7-12; Lyceum, Columbus, 14-19.
 Beauty Revue—Bijou, Philadelphia, 7-12; Majestic, Scranton, 14-19.
 Broadway Belles—Gayety, Milwaukee, 7-12; Haymarket, Chicago, 14-19.
 Big Sensation—Star, Brooklyn, 7-12; Empire, Hoboken, 14-19.
 Cabaret Girls—Star, Toronto, Ont., 7-12; Academy, Buffalo, 14-19.
 Cute Cuties—Empire, Cleveland, 7-12; open, 14-19; Academy, Pittsburgh, 21-26.
 Follies of Pleasure—Plaza, Springfield, 7-12; Holyoke, 14-15; Greenfield, 16; Pittsfield, 17; Gloversville, 18; Amsterdam, 19.
 French Frolics—Reading, Pa., 10; Grand, Trenton, 11-12; Trocadero, Philadelphia, 14-19.
 Girls from Joyland—Gayety, Baltimore, 7-12; Capitol, Washington, 14-19.
 Girls from the Follies—Trocadero, Philadelphia, 7-12; Star, Brooklyn, 14-19.
 Grown Up Babies—Empire, Hoboken, 7-12; Cohen's, Newburgh, 14-16; Cohen's, Poughkeepsie, 17-19.
 Hurly Burly—Academy, Pittsburgh, 7-12; Penn Circuit, 14-19.
 Jazz Babies—New Bedford, Mass., 7-9; Fall River, 10-12; Grand, Worcester, 14-19.
 Joy Riders—Park, Indianapolis, 7-12; Gayety, Louisville, 14-19.
 Kewpie Dolls—Haymarket, Chicago, 7-12; Park, Indianapolis, 14-19.
 Kandy Kids—Grand, Worcester, 7-12; Plaza, Springfield, 14-19.
 Lid Lifters—Howard, Boston, 7-12; New Bedford, 14-16; Fall River, 17-19.
 Mischief Makers—Standard, St. Louis, 7-12; Century, Kansas City, 14-19.
 Monte Carlo Girls—Englewood, Chicago, 7-12; Standard, St. Louis, 14-19.
 Naughty Naughty—Olympic, New York, 7-12; Gayety, Newark, 14-19.
 Pat White's Gayety Girls—open, 7-12; Academy, Pittsburgh, 14-19.
 Parisian Flirts—open, 7-12; Gayety, Minneapolis, 14-19.
 Puss-Puss—Cohen's, Newburgh, N. Y., 7-9; Cohen's, Poughkeepsie, 10-12; Howard, Boston, 14-19.
 Razzle Dazzle—Century, Kansas City, 7-12; open, 14-19; Gayety, Minneapolis, 21-26.
 Round the Town—Capitol, Washington, 7-12; Bijou, Philadelphia, 14-19.
 Record Breakers—Majestic, Scranton, 7-12; Binghamton, N. Y., 14-16; Elmira, 17; Niagara Falls, 18-19.
 Some Show—Gayety, Brooklyn, 7-12; Olympic, New York, 14-19.
 Social Follies—St. Paul, Minn., 7-12; Gayety, Milwaukee, 14-19.
 Stone & Pillard's Gayety, Louisville, 7-12; Empress, Cincinnati, 14-19.
 Sweet Sweetie Girls—Gayety, Minneapolis, 7-12; Gayety, St. Paul, 14-19.

Little Tattle—Penn Circuit, 7-12; Gayety, Baltimore, 14-19.
 Tiddle de Winks—Holyoke, 7-8; Greenfield, 9; Pittsfield 10; Gloversville, N. Y., 11; Amsterdam, 12; Gayety, Brooklyn, 14-19.
 Tempters—Academy, Buffalo, 7-12; Cadillac, Detroit, 14-19.
 Tiddits of 1920—Cadillac, Detroit, 7-12; Englewood, Chicago, 14-19.
 Whirl of Mirth—Binghamton, N. Y., 7-9; Elmira, 10; Niagara Falls, N. Y., 11-12; Star, Toronto, Ont., 14-19.

PENN CIRCUIT

Monday—Johnstown, Pa.
 Tuesday—Cumberland, Md.
 Wednesday—Altoona, Pa.
 Thursday—Williamsport, Pa.
 Friday—Lancaster, Pa.
 Saturday—York, Pa.

\$1,000,000,000 FOR FILM SHOWS

According to estimates based on the future of 1921, \$1,005,000,000 will be spent by movie fans in the United States during the year. There are 61 studios south of Santa Barbara, Cal.—where most of the world's pictures are made. These studios accommodate anywhere from 1 to 40 companies the annual output of finished film aggregating a value of \$150,000,000. About 20,000 people are employed, with a pay roll in excess of \$41,600,000, averaging each employee at \$140 per week. Statistics show that about \$20,000,000 will go into materials and supplies. These estimates do not include the 20 per cent of the pictures that are made outside of California.

FILM SCHOOL HEAD CONVICTED

Jack Robins, former proprietor of a motion picture producing office, was convicted by a judge in General Sessions, before Judge Nott, on the charge of abducting a girl who had answered his advertisement offering to provide training for film acting. He was sent to the Tombs, awaiting sentence which will be rendered on March 11. The maximum penalty is ten years.

The complainant was Mae Smith, 17 years old, of 240 West Thirty-fifth street.

BOOTS WOOSTER ENGAGED

Boston, Mass., March 6.—The engagement of Boots Wooster, who plays the ingenue in "Honors Are Even," now playing at Selwyn's Park Square Theatre here, to Paul Kelly, juvenile in the same company, announced today, is the culmination of a stage romance which started at Long Beach, L. I., last summer. Several months after they met at that resort they were surprised to learn that both had been engaged by Roi Cooper Megrue to play opposite each other in his comedy. The couple are to be married in May.

REPORT DANCER WED TO WHITNEY

Whether Evan Burrows Fontaine, the dancer, who at present is appearing at the newly opened Carlton Terrace restaurant in Cleveland is the wife of Cornelius Vanderbilt Whitney, only son of Harry Payne Whitney, as was reported in Cleveland last week, is a question that has greatly excited Broadway as well as the world of society. The report, which stated that the couple were married last April, is labelled as utterly untrue by Mr. Whitney, Sr., while the actress has refused either to confirm or deny it. No statement at all has been made by young Mr. Whitney, who is an undergraduate at Yale.

Miss Fontaine says that she met Whitney for the first time three years ago while dancing at an entertainment given by his aunt, Mrs. W. K. Vanderbilt, at the Ritz-Carlton Hotel. She admits that they were engaged for a year and a half, but that they kept the engagement a secret fearing that his family would object.

When asked why they had kept their wedding a secret, Miss Fontaine answered: "I can't tell you when or where we were married or whether we were married at all. If any statement on that score is made it must come from Mr. Whitney or his family, or my lawyer."

CHURCH TO MAKE FILMS

CHICAGO, Ill., March 7.—The Methodist Episcopal Church has taken over a four-story building in this city, for the manufacture of religious and missionary films, suitable for church entertainment, and community center work. Men of long experience in motion pictures have been placed in charge, and photographers will be sent all over the world.

"AFGAR" CLOSES APRIL 2

"Afgar" will close its engagement at the Central Theatre on Saturday, April 2, which will make six months that the play has appeared in New York. It will reopen on the road, on August 29, in Toronto.

Alice Delysia will sail for Paris on the Adriatic on April 6, and will return for the reopening of the show.

BACK IN NEW YORK AFTER 6 YEARS

Lila Fitzgerald, after an absence from New York of more than six years, arrived here from Galveston, Texas, last week and is making her headquarters with Phil Taylor in the Gaiety Theatre. She is negotiating to take over the "Ku Klux Klan" show for the road.

HERE THEY ARE, AT LAST

FOUR SURE ENOUGH HITS FROM THE PEN OF EDDIE GREEN, WRITER OF "A GOOD MAN IS HARD TO FIND."

You Can Read My Letters, But You Sure Can't Read My Mind

A BLUE SENSATION WITH PLENTY CATCH LINES.

YOU'VE GOT WHAT I LIKE!

A wonderful fox-trot melody, and a peach of a song for you or for you and the partner

SUN-DOWN!

The song beautiful. The kind of melody that you like to sing.

THE WORLD'S ALL WRONG!

ANOTHER GOOD MAN IS HARD TO FIND

The song that touches them in the right spot and takes encores for you. A line to me brings them to you.

EDDIE GREEN, Music Publisher,

131 W. 135th St., NEW YORK, N. Y.

Marie Kell & Brower Bros. "A Study In Syncopation"

(FORMERLY BROWER TRIO)

BOOKED SOLID.

DIR. SAM FALLOW

Thanks to Max P. Lowe for Ziegfeld Roof Offer

A WONDERFUL COMBINATION OF COMEDY SKETCH ARTISTS

ROSO
MARSTON

GEO. RANDALL

CHAS.
ELLWOOD

IN THE NEW AND SPARKLING COMEDY GEM "MR. WISE"

THE BARRYMORES SEPARATED

Ethel Barrymore and her husband, Russell Griswold Colt, have signed an agreement of separation, and ended all conjecture as to the possibility of marital differences between them, rumors of which have been persistently cropping up for several weeks past. William Nelson Cromwell, of the law firm of Sullivan and Cromwell, issued the following statement concerning Miss Barrymore's affairs this week:

"Mrs. Barrymore Colt has refrained from making any statement whatever regarding her domestic concerns and, of course, I have counseled this attitude and have myself adhered to it heretofore.

"But in view of the wide publicity which has been given the subject, it seems wiser to clear the atmosphere by now confirming the fact that Ethel Barrymore Colt has definitely separated her life and her home from Mr. Colt, and that a separation agreement has been formally executed by both parties and is in actual operation.

"By the agreement Mrs. Barrymore-Colt has the sole care and custody, control and education of the three young children. Mr. Colt has the opportunity of companionship with the children subject to the arrangements and convenience of their mother, and the health, physical conditions and studies of the children as determined by her.

"Numerous friends of Mrs. Barrymore-Colt will be gratified to learn that she has practically recovered from the surgical operation upon her fingers and tonsils made necessary by the infection of the deadly germ, streptococcus veridans. This was generated while she was recently on a tour in 'Declasse,' a germ destructive of the bone or other substance surrounding its lodgement. Fortunately, X-rays located its presence in only the two places mentioned.

"Dr. L. L. Danforth, Mrs. Barrymore-Colt's physician for many years, and Dr. John D. Richards, who performed the tonsil operation, today released their patient from hospital treatment, and she has this morning taken up her residence with the children at the Hotel Woodward where her uncle, Mr. John Drew, and his daughter's family, make their home.

"Mrs. Barrymore-Colt is earnestly occupied in preparations for the production of the new play 'Clare De Lune,' written by her sister-in-law, Mrs. John Barrymore (Michael Strange), in which Miss Barrymore will soon jointly appear in New York with her brother, John."

ACTRESS FIGHTS FOR APARTMENT

Jeanne Eagles, leading lady of "In the Night Watch," obtained an injunction last week against her landlord preventing him from interfering with her rights as a tenant, while the building in which she lives is being altered.

Miss Eagles holds the lease to an apartment in the building at 17 West Fifty-seventh street, which is owned by J. and T. Cousins Company, shoe manufacturers. The owners offered her \$1,500 to get out it is said, but she refused. Miss Eagles is preparing to hold her home.

CABARET OWNER DIES

CHICAGO, March 7.—Fred H. Marx, for many years the owners of a number of prominent cabarets in this city, died last Wednesday at the family residence, 1248 Wilson avenue. He was buried on Saturday at St. Boniface cemetery. He is survived by his widow, a daughter and two sons. Marx first came into prominence when he opened his beer tunnel under the Grant Theatrical Hotel, and was patronized by artists in all walks of life. He was well known among professionals. The deceased was 67 years old.

CARNIVAL ON IN HAVANA

HAVANA, Cuba, Feb. 28.—The season here is at its height. Last Sunday night the Teatro Nacional was crowded with American visitors, where a spectacular Carnival Masquerade was held. The carnival procession eclipsed in point of grandeur any previous event ever given in the city's history. More than 10,000 automobiles loaded with women and children participated in the march. Notables from all parts of the world are reaching Havana every day and amusement enterprises are reaping glorious profits.

MODELS APPEAL TO A. E. A.

A different turn was given to the meeting of the Actors' Equity Association held last Sunday at the Hotel Astor by the presence of twelve young women in a room directly opposite the grand ballroom, where the meeting of the association was in progress. The young women alleged that they had been the victims of unscrupulous folk who had contracted for their services as models in a fashion show then in progress at the Hotel Pennsylvania, and that at the end of the week the managers of the show had absconded without so much as paying them their salaries; a collection, they said, netted them \$1.10 each. They had come, they said, to obtain the services of the association, that the guilty persons might be apprehended and their salaries recovered.

Although the complaint of the young women was received informally by the Equity meeting, word was sent to the girls that upon proper presentation of their claims to Miss Dorothy Bryant, secretary of the Chorus Equity, their complaint would be looked into and proper consideration given it.

This the girls loudly proclaimed they would do, and adjourned to the Hotel Pennsylvania, where it seems they found even a worse state of chaos as regards their connections with the unfortunate Fashion Revue. Money was due the hotel as well, and therefore all the worldly goods which had once been in the possession of the owners of the fashion show was now under lock and key for debts due the hotel.

The situation was further complicated by the fact that models purporting to have come from the revue had canvassed Wall Street several times and had solicited money for an American Legion Service Home Fund. Just what this is and what connection the models and the Fashion Revue had to do with it is said to be the concern of the City Club, which has undertaken an investigation of the matter.

STOLEN VIOLIN RECOVERED

CHICAGO, March 7.—Marion B. Sansone, who was robbed of a very valuable violin while playing an engagement at the Boulevard Theatre, was surprised to-day when the police informed her that the instrument had been recovered. The violin was valued, it is said, at several thousands of dollars. It was found beneath a pile of lumber in the basement of the theatre. Miss Sansone had left the instrument in the orchestra pit while she went out to dine, and upon her return discovered that the violin was missing. She immediately notified police officials.

MILK STATION GIVES WAY TO FILMS

The Steinmetz Building Corporation, of which S. B. Steinmetz is president, has purchased the property at 176 to 180 East 116th Street, and 117 East 115th Street, covering about six city lots, upon which will be erected a modern motion picture theatre. Benjamin W. Levitan, the architect, has planned a two-story structure, the theatre proper having a seating capacity of 1,500, with a roof garden accommodating 1,200. The building will also have stores and offices on the 116th Street side. The Borden company used the present building as a milk distributing station.

CONCERT FOR PLAYHOUSE

CHICAGO, March 7.—The veteran concert manager, F. Wight Neumann, will send out his announcements from the Playhouse next season instead of Kimball Hall, where he has been located for several years. The Playhouse will claim most of his attractions, certain others going to various theatres of larger seating capacity.

"THE KID" INSPIRES SONG

Sidney Clare, Willie Howard and Lew Pollack have written a new song entitled "Wonderful Kid," which they have dedicated to Jack Coogan, the child star of Chaplin's "The Kid." Waterson, Berlin and Snyder have the number.

FOR SALE

HIGHAM TUBA—Brass, high pitch, and is all right. Top the Bunch with a good one. Price \$45.00. GILBERT ADAMS, 5 Washington St., Calais, Maine.

FOUR ONE-ACT PLAYS PRESENTED

Four one-act plays entitled, "Bridges," "The Choir Rehearsal," "The Robbery," and "Chinese Love," were presented at the Punch and Judy Theatre on the afternoon of February 28, and offered real entertainment. The pieces sparkled with the frothy humor which had come to be recognized as peculiarly belonging to Miss Kummer.

"Bridges," acted by Sidney Blackmar, Ruth Gillmore and Roland Hogue, is the story of a builder of bridges who suddenly decided to become a painter. The rich heiress in the case took strong exception to this, however, and entirely cured him by engaging him to build a bridge on her estate. Which led to some pretty interesting conclusions.

"The Choir Rehearsal," Sally Fisher's vaudeville act, was given real life by Miss Fisher. As soprano in the church choir of a small New England town, she suddenly surprises the congregation by introducing a waltz song into the Sunday service. Though the pastor resigned and the members of the church were immediately shocked, the new pastor found much that was good in her and the result is that they were happy thereafter.

In "The Robbery," Miss Kummer is in her element. The story of the young woman who was afraid of robbers and the manner in which the young man from across the way became entangled in a situation built upon that very fear is, as one of her admirers said, "a morsel airy and gay and iridescent as a soap bubble." In this sketch, Mr. Blackmar and Miss Gillmore were again featured.

The final offering, "Chinese Love," is a tale of a Chinese wife, who gave up her pirate husband to the authorities, at his command, in order that she might receive the reward offered for his capture and execution. Miss Fisher acted and sang the role of the wife.

GREEK MOVIE OWNERS COMBINE

The Booras Theatrical Enterprises, at 245 West Forty-seventh street, is the name of a new syndicate of Greek motion picture theatre owners, who have combined for the purpose of producing their own films. The company which will produce the films will be known as the Consolidated Film Syndicate.

SELZNICK ON HIS OWN

Lewis J. Selznick has severed his connections with the Kinogram company, which formerly filmed the news reels released as Selznick News, and will manufacture his own news reels, the filming staff that will do the work being now in the process of formation.

IZETTA SUES FOR DIVORCE

CHICAGO, March 7.—Izetta has started divorce action against her husband, Harry Rose. Miss Izetta is being represented by Leon A. Berezniak. The suit was filed on Monday.

"UNCLE TOM" CO. CLOSES

Peck and Jennings closed their "Uncle Tom's Cabin" show in Fergus, Ont., on February 22. They may start it out again in seven or eight weeks.

DEATHS

PAUL M. POTTER, dramatist, critic and veteran newspaperman died Monday, March 7, after a protracted period of illness. Mr. Potter, who was born in England in 1853, became known to the newspaper world through his work on the New York Herald and the Chicago Tribune. He was also the author of such works for the stage as "The City Directory," his first play, and "The Ugly Duckling," "Under Two Flags" and several others. He was considered an authority on matters pertaining to the stage. At one time was part owner and editor of the publication Town Topics. Diabetes was given as the immediate cause of the death of Mr. Potter. He had been suffering from this malady for two years.

ADELAIDE A. POWER, who made her debut on the stage in McKee Rankin's "Golden Giant Mine," at the age of nineteen months, died February 15 at Duluth, Minnesota. Under the direction of Oliver D. Bailey, at the age of four years, she played Little Lord Fauntleroy, and Gracie

in the play "Human Hearts." She was the only child of M. Adelaide Power, character comedienne with many of the Gus Hill shows. Besides appearing on the stage she was known as a pianist and violinist. At the time of her death she was making her home with her grandparents.

In Loving Memory Of My Dear Father

CHAS. SKENE GRANT

Passed Away March 5, 1912

His Loving Daughter

ANNA GRANT

LAURA B. KAHN, sixty-seven, who ten years ago retired from the stage, died Saturday, March 5, at the Actors' Fund Home, Staten Island, after a long illness. She was buried in a grave adjoining that of her husband, Gustavus Kahn, who died twenty-five years ago and who was one of the first to be buried in the Actor's Fund burial plot at Evergreen Cemetery.

DAISY H. ANDREWS, formerly a play broker, died in New York city on March 4. Services were held at the Church of the Incarnation. The last residence of the deceased was at the Hotel Great Northern. Miss Andrews was a member of an old New York family; her father married Irene Filtsch, a noted pianist. In 1900 the deceased entered the employ of Elizabeth Marbury in Paris, where her services became valuable. Later she established her own play brokerage business and served as agent and promoter for many theatrical enterprises. The business did not flourish, however, and bankruptcy followed showing liabilities in excess of \$131,000, and assets of \$10,800.

WILLIAM DRIVER, aged eighty-six, father of Natty Whitestone, the blackface comedian who appeared with Billy Van and the Beaumont Sisters, passed away at his home in Brooklyn last week.

The deceased leaves a widow and three children; interment was in Greenwood Cemetery.

IN THE DEAREST AND MOST SACRED MEMORY OF MY DARLING MOTHER

ELIZABETH McPHERSON

Departed This Life March the Second

FROM HER BABY MARY

JOHN H. TOOLE, retired theatrical manager, died at the Memorial Hospital of Syracuse, N. Y., aged sixty-seven. He was sick for nine weeks. He was born in Herkimer, N. Y., but lived in Syracuse the greater part of his life. At one time the deceased was manager of the Gus Williams' Burlesque Co. A widow and one daughter survive him.

GEORGE A. CLARK, featured comedian with Irons and Clamage's "Town Scandals," playing the Gayety last week, died in the Southside Hospital, Pittsburgh, Pa., on Sunday of pneumonia. He had been ill only a few days. He went to the hospital on Thursday.

Clark had been in burlesque many years and was very popular. He was enjoying the best season of his career this year. Clark was married, and was about fifty-nine years of age and was considered this year to be one of the best tramp comedians in burlesque. His death is a great shock to his many friends in and out of the profession and burlesque loses a great performer and producer.

LETTER LIST

GENTLEMEN	Kaiser, Nat	Thompson, Mark
Aldridge, Arthur	Kolb, J. W.	LADIES
Benton, Eddie	Kennard, Jack	Abbott, Marjorie
Bernard, Harry	Kubler, Chas.	Bennett, Billie
Burchfield, Lester	Kerns, Earl	Carey, Miss
Bull, J. C.	Keeffe, Chris	Costello, Ines
Bertelsen, Anders	Lucy, Frank	Carlyle, Louis
Bertrand, Frank	La Board, Arthur	Conners, Peggy
Cornell, T. F.	Manning, E. G.	Courier, Mrs.
Campbell, Albert	MacNichol, Estelle	Fred
Curtis, Jack	Gordon	Donnelly, Elsie
Daughters, Leon	Murray, Billy	Edwards, Renee
Ewerett, E. E.	Miller, Edward	Fielder, Lottie
Flynn, J. M.	Post, C. J.	Fox, Grace
Fagan, Barney	Roberts, Dick	Gransen, Estelle
Freshingham, Alfred	Boy, Walter B.	Harris, Billy
Gunn, Anderson	Silver, Moore	Loftis, Peggy
Glass, Harbo	Selvin, Ben	Luker, Mickey
Hines, J. C.	Smith, Joseph	Prevent, Flo
Hillier, Al	Silk, Frank X.	Paine, Peggy
Hobert, Ben	Sheehan, Jack	Smith, Dolly
Hart, Shakespeare	Schuler, Gene	Sokal, Peggy
Holden, William	Underwood, Franklyn	Wood, Margaret

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